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## FIRST BAYREUTH PERFORMANCES SHOW IMPROVEMENT OVER LAST YEAR

Same Repertory Benefits by Additional Rehearsing—Melchior Now a Real Star—No Nationalist Propaganda This Year—More American Visitors

BAYREUTH.—Apart from Richard Wagner's Festspielhaus on the Burgereuth Hill and the wonderful undertakings connected with it, there is something unique about this decayed Residenzstadt with its old castle and its Hofgarten. In the leafy dells and stately avenues of trees there is much to help to create an atmosphere that is favorable to artistic enjoyment. The townspeople, like the town itself, are unique for their counterpart cannot be found in Bavaria or in any other part of Germany. With their Wagner enthusiasm they combine primitive conservatism and primitive sanitation. The tragic events of 1914-1918 appear to have left them untouched, and they assume a blissful ignorance of the revolution of 1918. The black, white and red tricolor of Kaiserdom flies to-day over the Festspielhaus as well as at every flagstaff, and the Bohemian restaurant at which the Festival artists eat their meals is decorated and draped in the same colors.

However, this little foible is their concern and not mine. It is of far greater importance to the shrine of St. Wagner that post-war Germany has discovered Bayreuth after fifty years of neglect. Before the war Bayreuth was only a name to the Germans and they left the payment of homage to the Americans, the British and the French. There are plenty of Germans from all parts of the fatherland here this year; but strange to say there is less Teutonism flaunted in one's face. The Wagner family's decided stand in refuting the charge of anti-semitism has borne its fruit and there is no sign of the Hitler and Ludendorff propaganda this year. The bookshop exhibits this year are devoted to Wagner literature and not to the philosophy of the Hakenkreuz.

### MORE AMERICANS THIS YEAR

As for the foreigners, there is a much larger attendance of Americans this year than last, and the Americans outnumber the British five to one. To those of them who like the life of the place the festival will always be a fascination. I like the town's real idleness and passivity, with all its appearance of energy and activity. Moreover, it is a joy to be hungry six times a day and to be able to sit down and appease one's appetite, and to quench one's thirst with good honest icy-cold beer from a huge pot. Then at night to sit in a café and discuss with fiery enthusiasm details of the performances until the day dawns again is an unaccustomed pleasure.

Here opera is a thing to discuss and to lose one's temper about. For purposes of argument and irritation it is necessary to discover something at once generally comprehensive and speciously artistic and this is the reason that it is impossible ever to hear any intelligent discussion of an opera in the foyer of Covent Garden during the intervals. I was present there many times during the recent season, and when the performers were not the bone of contention the men would discuss Dean Inge on mixed bathing and the women would enthuse over Queen Marie of Roumania and self-conscious beauty. In Bayreuth there is no such trifling, for the theater is regarded by townspeople and visitors alike as an educational institution of the highest importance and value, and the Festival as the concrete symbol of Wagner's artistic mission.

It would not be difficult to make a long list of the points in which the Bayreuth theater is better than any other in the world. On its vast and wonderful stage, subtlety can be put into presentation as well as being able to swallow the Rocky Mountains like a gnat, and there are no wrong-headed elements in the internal organization to ruin the musical, dramatic, scenic and mechanical talent. The acoustic properties of the theater are finer than in any

theater I know, and during the performances there are no distractions to irritate and annoy one.

### DR. MUCK IN COMMAND

The orchestra this year is the finest I have ever listened to at Bayreuth, and its playing alone amply repaid a journey halfway across Europe. This year it has the added ad-



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### WILLEM WILLEKE,

cellist of the Kuciel Quartet, founder of the Elshuco Trio, organizer of the Festival Quartet of South Mountain, musical director of the South Mountain Colony, Pittsfield, Mass.; head of the department of violoncello and conductor of the Senior Orchestra at the Institute of Musical Art, New York City. The Elshuco Trio, assisted by well known visiting artists, is giving chamber music concerts, open to the public, every Sunday afternoon through July and August, in the Temple of Chamber Music at Pittsfield, under Mr. Willeke's direction. The Elshuco Trio and the Festival Quartet will be prominent factors in the Festival of Chamber Music to be held, this year, in Elizabeth Coolidge Hall, Washington, D. C., at the end of October. Mr. Willeke will conduct, throughout the summer, at the South Mountain Colony, open and free classes in the art of ensemble playing, a rare opportunity, and under ideal conditions, for those to whom it may be accessible.

vantage of a conductor in general command who has a genius for Wagner second to none, namely Karl Muck, who last conducted Parsifal only. The chorus is as good as the remarkable one gathered here last year, and those who heard and witnessed the work of last year's chorus will know that

this is praise indeed. It owes its remarkable proficiency to Prof. Hugo Rüdell of Berlin.

With such a chorus it was a master stroke to open the (Continued on page 23)

## LONDON SEASON DIES RELUCTANTLY

Dame Ethel Smyth's Entente Cordiale Given by Royal College—More Student Opera—Concerts, Intimate and Otherwise

LONDON.—It is hard to believe that there is anywhere in the world a city where music is made in public so continuously as it is in London. After a most strenuous booming of operatic big guns right into the middle of July, with intermittent firing from the concert rangers, we have had performances of both kinds from the various musical colleges and some miscellaneous concerts of "special interest," right up to now; and the opening of the Queen's Hall Proms is but ten days off. The Proms are, of course, a nightly affair lasting throughout August and September, and after that, forsooth, the miscellaneous concert-givers are sufficiently rested up to bestow fresh blessings upon us, without respite until Christmas time.

The opera season ended in a Puccini debauch to which Covent Garden contributed its share, while at the Lyceum Theater the Carl Rosa Company ran a week of Bohemes followed by a week of Butterflies, each attended by 20,000—twenty thousand!—people. Hardly was this debauch over when the students of the Royal Academy, with a fair orchestra under Julius Harrison conducted us to the exalted realms of Falstaff and the Magic Flute at the Scala Theater—a performance which came near the professional standard of finish. Poor aspirants to operatic excellence, they rise to Mozart and Verdi for what? Probably to do a week of Butterflies to an audience of 20,000 some day. . . .

### THAT JERITZA TOUCH

The Royal College of Music, slightly more democratic—or shall I say catholic?—in its tastes, gave in its own sub-basement opera house the second act of Tosca and of the Flying Dutchman and Odette de Foras, an excellent Tosca showed that even Royal College students nowadays can sing Vissi d'Arte lying on the floor. Thus is the banner of tradition upheld.

Other students of this venerable institution even brought out a real novelty, namely Dame Ethel Smyth's post-war comedy, Entente Cordiale. It is difficult to "place" this effort on the part of a composer who thirty years ago began with a mass and has now reached the level of musical farce. As a member of a race which produced an Arthur Sullivan she should have done better, except that her militant feminism may have stood in the way of accepting traditions established by mere man.

The action, which takes considerably more than an hour (and seems like three) concerns a "true" incident (whatever virtue there may be in truth) concerning a French marriage certificate which an English orderly in a French village mistakes for a more innocent commercial document. The woman in the case, a French peasant desiring to sell a chicken, refuses to sign a receipt, being instructed by her husband to

"Spik whatever you like, my dear,  
But never give nozing in riting."

But after delivering herself thus she straightway signs the said marriage pact. Logic is not what one looks for in a musical farce, but one does look for real humor, wit suspense and climax, all of which are sadly conspicuous by their absence. What there is of merit is purely musical: an orchestral intermezzo epitomizing the general atmosphere of soldiery and girls. We shall probably see it (Continued on page 12)

### FLORENCE MACBETH SOLOIST IN ENGLAND

LIVERPOOL.—Florence Macbeth, soprano, is to be the soloist at the opening concert of the Liverpool Philharmonic Society this year. The concert takes place in October and the conductor will be Dr. Malcolm Sargent.

R. P.

### LYDD GEORGE TO PRESIDE AT EISTEDDFOD

LONDON.—Lloyd George, the ex-premier, will preside at this year's National Welsh Eisteddfod, to be held in Pwllhi. Premier Baldwin is also going to make an address and both speeches will be broadcast.

C. S.

### A GRAMOPHONE MUSEUM

LONDON.—What is probably the first museum of its kind has just been established at Covent Garden. It consists of the gramo-

## FOREIGN NEWS IN BRIEF

phone records of the famous artists that have appeared at the Royal Opera House. Beginning next season every artist will be invited to contribute a record of the part in which they make their premiere.

C. S.

### ANOTHER FAILURE FOR VIENNA OPERETTA EXPORT

VIENNA.—Following the recent debacle of a company of Viennese operetta artists who had reaped failure in their attempt of marketing Viennese operetta in Turkey and Greece, there comes the report that a similar fate has befallen a troupe of Viennese comic

opera singers who had been playing a short and abruptly-ended season of Viennese operetta in German at Czernowitz, capital of the old Austrian province of Bukowina, but now a Roumanian city. Whether lack of interest for Viennese music or poor performances accounted for the breakdown, is an open question.

P. B.

### TOBIAS MATTHAY RESIGNS

LONDON.—Musical circles are much agitated over the resignation of Tobias Matthay from the head professorship of piano at the Royal Academy of Music. It appears that

Prof. Matthay's own school, which now offers a full conservatory education, is considered by the authorities to conflict with the Academy's own activities.

C. S.

### LEHAR ENTERS MANAGERIAL FIELD

VIENNA.—The Johann Strauss Theater will be devoted next season exclusively to operettas by Franz Lehar, opening with a revival of Cloelo. Lehar, it is stated on good authority, has invested the sum of two billion crowns (equal to \$30,000) in the house, so that his revenues from that theater will consist not only in his royalties but in a share of the anticipated receipts.

P. B.

### A MONUMENT TO PERI

FLORENCE.—A stone has been placed upon the tomb of Jacopo Peri in the Church of Santa Maria Novella di Firenne.

P.

## CHARLES L. WAGNER TELLS OF HIS PLANS

Suggests Means for Improving the Concert Business—Frances Alda, Toti Dal Monte, Mary Garden, Carolina Lazzari, the De Reszke Singers, The Alda Metropolitan Quartet, Joseph Schwarz and Gieseking Among His Attractions—Why Will Rogers Is Touring With The De Reszke Singers

Charles L. Wagner possesses two qualities seldom found united—imagination and a highly cultivated analytical faculty. Backgrounds are generally autobiographical. In Mr. Wagner's office, on Fifth Avenue, his desk, large and spacious, is made in the form of a grand piano. Yet it is a practical desk. The door to his private office is seldom shut, yet it is there that he transacts business with some of the most famous people of the concert, operatic and theatrical world. His manner of speaking is graphic, quick, though his thoughts on any subject are never given carelessly. He has an intense enthusiasm for what he believes in, and an almost unconscious driving power towards any object on which he has set his will. This has always been an attribute of genius.

We asked Mr. Wagner what in his estimation was the thing most needed today to help the concert situation. He replied: "New ideas and new local managers with energy plus; energy that will plan and bring to a success a musical course for each town."

"The trouble with most local managers, for the past two years, has been that they seem to be afflicted with chronic inertia, born tired, want only to play attractions on per cent. Now there are very few successful per cent attractions. People must be solicited to have them interested in regular concert courses."

"Mind you, I don't blame the public. They have been bored to tears by a lot of operatic stars who have made a success in opera, demanded absurd concert fees and have drawn a one-time audience through courses and proved to this one-time audience that they are as foreign to the concert stage as they are to the country."

"Any manager can start a concert course in a town by getting the right people interested. You don't have to interest Mrs. Bottomly-Upwards, whom you will find in most every town in the country, and who has been trying probably to run the town. She most likely went to Europe as a girl, studied with Leschetizky or De Reszke, came back, married the leading banker, subscribed for this magazine or that and the musical journals, arranged a chamber music series, lectured on Debussy and became musical and literary arbiter of the town. How do I know? I'll tell you. I met one in the early part of my career."

"And this brings me to the fourteenth annual concert course managed by the Mary Free Bed Guild, Grand Rapids, Michigan, undoubtedly the most successful course for that size town in the country. They have never made it a matter of charity, though they donate their receipts to charity. They have always managed it on a strictly commercial basis with a chairman and a board of managers selected from among the best people of the town. I established the first course there with this organization. I had been bluntly told by the 'leading musical authority of the town' (the quotations are mine," said Mr. Wagner with a smile, "though she would acknowledge it), that the people would only patronize concerts that she brought because the public looked to her for their musical welfare. She also confidentially told me that she only brought people whom she could entertain socially. That season she certainly had a bunch that could pose in the curve of a grand piano and pour tea without spilling it."

"The Mary Free Bed Guild with its charming young leader, Rosamond Rouse, bought five big attractions, the first year, including John McCormack, Rudolph Ganz and Alice Neilsen, and made a great success. For the last three years this course has been under the immediate guidance of Mrs. Kurkjian."

"Now these ladies have only done what can be done in every town if you will go at it in the right way. I believe that every big artist can afford to play courses as well as single dates. They were all mighty glad a few years ago to have an opportunity to appear in courses. Why should not the big star help the lesser lights to get a start?"

"What else can I say 'for the good of the order' as they say in the lodge meeting. Well, I think we ought to all get together and help boost, do some Coolidge price cutting and help the musical world along. The two managers' associations could help a great deal if they would work in harmony. The trouble with most managers is that they spend so much time knocking the other fellow that they have very little energy left to promote their own work. One of them told me that there was very little opportunity now for anyone, and I told him 'opportunity knocks but once' because I knew that he had done a great deal of knocking around the country."

"Why Will Rogers? They ask. New Ideas! I am trying to humanize the concert business and give some of the clubs a chance to crack the enamel with a smile. Rogers is the greatest humorist since Mark Twain. I think he will help

develop a sense of humor in some of his auditors. It may prove fatal to some, but it will help the world along. 'The Lady with the Busy Dome' may get shocked at first, but her husband will have the time of his life. What is wrong with a little humor at a concert?"

"One of my intimate enemies recently said: 'You are resourceful.' I don't know what she meant, but I never think I have hit hard unless it rebounds, and Rogers with the De Reszke Singers will rebound! Don't get the idea that I am attacking or criticizing anybody in the profession. I am simply speaking in a general way, hoping it will set the local manager to thinking and working and help the concert business."

"One local manager complained to me that they did all the work while the New York manager sat in his office and wrote letters and wires and had a good time generally. I reminded her of the fourteen years during which I visited nearly every town in the country twice or three times and averaged one hundred and sixty-one nights a year in a Pullman. I needed rockers on the bed when I was home to feel comfortable. That was work, and ground work, and that is what makes me able to book by mail and telegraph now. How many managers have done that?"

"I know artists today who are big box office attractions who have felt they should not appear with what they call a five hundred dollar attraction. The wise ones do not feel that way about it. Take Christine Miller, for instance, who used to be glad to sing for five hundred dollars and gave a better concert than nine-tenths of those who are receiving more money."

"I am sure Fritz Kreisler, who in my estimation is the greatest artist of them all, the most spiritual, never objected to appearing in a course. He always makes his audience feel that he is most grateful for their attendance and never seems to be counting the money in the house. That is the proper spirit, and that's why he will always be the big star of the concert platform."

"What about my ventures in theatrical management? I went into the show business for the sake of publicity and to increase my showmanship in the concert world. I have succeeded and will continue in both. Ego, you say! Sure. Why should not a manager get chesty the same as an artist. But I still wear a 7/8 hat and always will!"

"And now I haven't anything more to tell you. I am getting ready to take a vacation. But you may say that I will always be ready at any time to help any town to arrange a course, and I am also ready at any time to help any artist or any manager."

"Next season I am concerned with my usual list of artists. Mme. Alda is going to South America in July under one of the finest operatic contracts ever made, and returns in time to begin her concerts here on September 26. Toti Dal Monte, who is singing in London this summer, will return next season. She has had a phenomenal success all over Europe."

"Mary Garden, operatic divinity, will do a few fall concerts. Carolina Lazzari, contralto, and the De Reszke Singers will continue. In the fall Mme. Lazzari will tour with the Alda Metropolitan Quartet, which includes Frances Alda, Ralph Errolle and Giovanni Martino. The De Reszkes are touring in Europe this summer for their third consecutive summer. They will be joint-stars with Will Rogers from October 1 to December 16 and again in March and April. In January and February they will tour with Mildred Dilling, harpist, as their assistant, the same as last season."

"I have added this season Europe's greatest concert singer, Joseph Schwarz, to the list. I have heard him in Berlin and I have heard him in this country. A better singer and a greater singer I have never heard. I am sure that he will win the same high position here that he holds in Europe. His return to Vienna this year after nine years' absence proved another great triumph for him."

"For the second time in my career I am managing a pianist, Gieseking. Just wait and hear him. The most psychic and potent personality among pianists today! An after-the-war German, great both among the moderns and the masters. And then Will Rogers. He is good only for managers who know how to handle him. Already seventy-five have convinced me they know how. I assure you we will not play Debussy but we will play Detroit."

"Now let's all get together and make over the concert world. Put a little more voltage into it. I'm with you!"

P. R. C.

### Hadley Conducting at Fairmount

Henry Hadley began his annual season at Fairmount Park, Philadelphia, on July 20, and is conducting the orchestra

there in a series of excellent concerts. Inez Barbour was scheduled to be the soloist on August 2. Following his engagement at Fairmount Park, Mr. Hadley will return to West Chop, Mass., to complete a new festival work upon which he has been working this summer. The composer-conductor recently completed a new comic opera which will be released in the near future by the publisher.

## PARIS MUSIC NOTES

ROSEMARY GLOSZ' DEBUT

PARIS.—This is the season for American debuts in Paris, and although the audiences are no longer chic, they are certainly enthusiastic. From the Parisian point of view, Paris is now empty, empty of "tout Paris," that intangible circle of writers, artists and just simple society folk. But the streets are more crowded than ever with visitors from all parts of the world, and these fill both opera houses to overflowing and make up for their lack of toilette by plenty of applause. Rosemary Glosz, an American soprano, made her Paris debut at the Opéra Comique and won fervent plaudits as the passionate Santuzza in Cavalleria Rusticana. Unfortunately the company and the chorus were both poor, the conductor seemingly being unable to keep the singers under control, and this did not help Miss Glosz' performance. Her voice was excellent in the upper register, but was weak and unconvincing in the lower notes.

A COLORATURA DISCOVERY

In an Opéra Comique performance of The Barber of Seville, an entirely unknown singer appeared in the part of Rosina. I remained for the performance through love of the music, but no sooner had Vava Yakowleva opened her mouth for the first notes than I stayed from interest and pleasure. Here was a singer possessing a coloratura soprano of rare quality, with a lower register rich in tone and shading, such as is rarely heard in that type of voice.

Mlle. Yakowleva is a Russian, barely over twenty years of age, who made her debut in opera last December at Lyons. Her success was immediate and so spectacular that within three months she was asked to sing The Barber of Seville twenty-two times. Other operas followed, for she already has a repertory of nine operas in the French language.

A few weeks ago the young singer was asked to participate in the concert given at the inauguration of the Circle Amerique-Latine, and it was here that both Mr. Rouché of the Opéra and Mr. Isola of the Opéra Comique heard her. Both made offers for a Paris debut, which was finally arranged at the Opéra Comique. Mlle. Yakowleva will sing at the Opéra this coming winter in Rigoletto, Hamlet and Romeo et Juliette. During March, she is to sing at the Opéra in Monte Carlo, and she will tour throughout Europe, singing in Berlin, Vienna and Prague. N. DE BOGORY.

### Sousa in Norwich, N. Y.

Lieut.-Commander John Philip Sousa and his Band paid their annual visit to Norwich, July 10, playing to a crowded matinee house in the handsome Colonial Theater. Beginning with selections from The American Maid (editor-in-chief Leonard Lieblich, of the MUSICAL COURIER, wrote the libretto of this opera), he continued through many of the favorite Sousa marches, new and old, including also his new suite, Cuba Under Three Flags, the largo from Dvorak's New World symphony, etc. Received with rousing applause, the dean of bandmasters knew at once that Norwich is no laggard in its admiration for him and his rhythmic output. John Dolan, his cornet soloist, excels in almost unbelievable technic combined with musical feeling in playing ballad melodies; his Carnival of Venice showed amazing triple-tonguing and extreme high notes. George Carey, xylophonist, played a brilliant Pin Wheel of tremendous agility, also Dvorak's Humoresque (with padded hammers), the latter with special, altogether new effect. The saxophone octet, playing Friml's Indian Love Call, deserves mention.

Marjorie Moody, coloratura soprano, sang the Shadow Dance brilliantly—adding When We Were Seventeen—presenting a combination of pleasing personality and vocal technic. Many recalls followed every number, white-gloved Sousa, his white-haired and vigorous bass-drummer, his sousaphones (big enough to drown a baby in them), all combining in familiar fashion to make the affair a rousing event. But the present writer must distinctly protest that tramping down the aisles and the shuffling of feet during the music as well as slamming of doors.

The local Sun alluded to an incident following the concert, Bandmaster Sousa and the two ladies of his company quenched their thirst at the nearest soda emporium and then proceeded to their special train, which took them to Syracuse in time for the evening concert. At the station he continued chatting with the Riesberg family (he was in their car), when Manager Askin interrupted with "Hey, Mr. Sousa, you're holding up the train."

### Marie Rappold in Boston

Marie Rappold closed a busy spring season as late as July 20 in Symphony Hall, Boston, when she headed Charles L. Wagner's Metropolitan Quartet. The packed house singled her out for most unusual ovations. Marie Rappold sailed for Europe on the Olympic, August 8, to fulfill engagements in Berlin and London. She will return in time to start a November recital tour, booked by M. H. Hanson, at Bethlehem, Pa., where she will give a recital on November 14 for the Women's Music Club of that city. The bookings of that tour will take her as far as Toronto and will keep her busy until the middle of December. February and March will find Mme. Rappold touring the South, including a number of Florida cities, where she will appear at the Ernest Philpitt concerts.

### Young Composer Dedicates Etude to Bachaus

Wilhelm Bachaus has been portrayed in tone by a young American composer and pianist, Abram Chasins, who has included in a set of Keyboard Karikatures, an etude dedicated to Mr. Bachaus. J. Fischer and Brother are shortly to publish the Karikatures. Mr. Bachaus has examined Mr. Chasins' composition and reports that, among other things, it isn't at all easy to play.

### Onegin to Sing Stradella Number

Sigrid Onegin has added to her orchestral repertory Stradella's Pieta Signore, an unusually beautiful contralto aria which rarely has been heard here. It probably will be one of her programs next season.

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## Hans Hess Pupil Writes About the Cello

This is the second article of a series on the violoncello written by students of the well known Hans Hess studio, Chicago, and its author is Jesse F. Spencer, Jr.—The Editor.]

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In this era of mechanical achievement it is wholly to the artistic that one turns for complete relaxation. Beautiful as are the mechanical results of the piano, organ and many fretted instruments under the hand of the accomplished artist, to the master of the violoncello comes the real satisfaction and responsibility of the complete mastery of his instrument. Unrestrained by mechanical restrictions and inspired by the unlimited possibilities of his medium and art, bound only by the limitations of his own attainments, he is left unfettered to ascend the heights.

There are always those who demand the extreme, but it

is the happy medium that gives the great and lasting sense of satisfaction. The fairy treble of the violin, the ponderous bass of the viol, each in itself rich in beauty, lack only for want of contrast in themselves. Contrast, in a word, expresses modernism, which is only the advancing symbol of future progress. It is the violoncello with its great range of tonal beauty, drawing from the best of each of its contemporaries, that fulfills the most complete demand for contrast and gives us the greatest of all string instruments. The evolution of music, like the evolution of the race, discards only the unnecessary, while improving the fundamental principles involved, the growth of which represents the final combination of the best in each stage of its progress. History is but the recording of events, the broadening of human intellect, the ever changing trend of public opinion, for without change there is no progress.

In Sanskrit characters two thousand years old comes to us the first faint glimpse of the traditional invention of a stringed instrument played with a bow. The legendary history of Ceylon attributes this achievement to one of its ancient myths, Roma, a physical of the god of Vichnow and Ravena. Therefore, its name "the Revenstrom," believed to date back some five thousand years. Later Indian and the ancient Rabad, probably the real progenitor of the violoncello family. From India to Persia, to Egypt, to Arabia, and thus in turn from these sources to Mediterranean civilization, and so on to our cities of present day culture, passing gradually through one stage of development to another until such great craftsmen as Gasparado Salo, Andria Amati, and later Antonio Stradivari brought the art of violin and cello production to the highest form of development until in 1667 Stradivari had made probably the first cello as we know it today.

Since the development of the modern symphony, comparatively a recent accomplishment, the frontiers of music are gradually drawing in unless new instruments are designed and new methods of orchestration evolved. It is the violoncello we may look to for the immediate and future advancement of this highly developed field of art. Recognized as among the first solo instruments, backed by the history of years, it still lends itself to the future. It holds that which represents most to the master and student, a medium of contemporary music and of advanced expression, a path still to be traveled in its entirety, a vast musical realm yet to be explored, chartered and expounded. Full of traditions, gracing the present, hailing the future, the violoncello has come into its own. What more could an instrument represent to the thinker, musician and student of music? The result of a gradual development, it met decade after decade the needs of the hour and has applied itself to every stage in the development of music, from a stately Bach fugue to the complicated requirements of our contemporary composers, whether in a Strauss tone poem or the invigorating dissonances of our futurist Stravinsky.

Should the misty veil on the horizon of tomorrow lift sufficiently to reveal to our senses the popular acceptance



MAY PETERSON.

with her mother, is on the ocean this week on the way back from a visit to the Scandinavian countries. It is the first time that Mrs. Peterson has visited her native country since she was a child, and she and her daughter, the well known singer, had a delightful trip. Starting from Stockholm they made a short tour through Sweden, then went to Oslo and other Norwegian cities and sailed back on August 11, via Stavanger-Bergen on the steamship Stavangerfjord. The snapshots show (1) May Peterson near Tivoli, Copenhagen, where her grandfather played violin with the orchestra in 1848-49, the years of the Great War; (2) Miss Peterson and her mother at Copenhagen, Mrs. Peterson's birthplace, which the latter had not visited in fifty years.

of a quarter tone scale, what instrument more fitted or adapted to this new venture than the violoncello? Its fingerboard unrestricted by frets, the tone intervals are limited only by the ability of the artist to produce and the audience to designate and register. Its tremendous range is pitched between tones that are most audible and satisfying.

Readily mastered under a competent instructor and in the hands of the true artist, be he student or master, the violoncello has capabilities of a tonal quality of such varying intensities of purity, beauty and strength that it fulfills completely every demand of an exacting audience.

## Griffith's Los Angeles Class Crowded

Yeatman Griffith, in his third year as teacher of his annual master class in Los Angeles, has had even greater success than ever before. He has just left Los Angeles to go to Portland for his third annual class there, where the



A JOLLY CROWD AT LOS ANGELES.

Left to right, Lenore Griffith; Fritz Reiner, the Cincinnati Symphony conductor, guest conductor at the Hollywood Bowl; Mrs. Yeatman Griffith; Sir Henry Wood, guest conductor at the Hollywood Bowl; Lady Wood, and Yeatman Griffith.

prospects, too, are the best ever. The Los Angeles Examiner said: "Next week will be the last of the four weeks' master class for singers conducted by Yeatman Griffith, the well known New York pedagogue. These classes have had a greater attendance than in either of the two previous seasons in which Mr. Griffith has taught in Los Angeles. Applications for private lessons have been so numerous that Mrs. Yeatman Griffith, who is associate teacher in the Griffith Studios in New York, gave up three days a week to teaching. A number of the students are planning to accompany the Griffiths to Portland, where the third class will be conducted next month."

## Pennsylvania Accredits Cincinnati Conservatory

Pennsylvania has been added to the list of states accrediting the Cincinnati Conservatory of Music. Other states accepting the credentials of the school are Kentucky, Ohio, Indiana, Colorado, West Virginia, Tennessee, Alabama, Texas, Missouri and North Carolina.

## Copley Establishes Office

Richard Copley, for so many years associated with the Wolfsohn Bureau, has just opened an independent office at 10 East 43d street, Room 606, telephone Murray Hill 2259. During August Mr. Copley will be at his office all week days except Saturdays. An announcement as to the exact scope of Mr. Copley's activity will be made later.

## S. Wesley Sears to Play New Organ

S. Wesley Sears, organist of St. James Protestant Episcopal Church, Philadelphia, has been engaged to give a recital at the Atlantic City High School on August 20. The organ installed there is one of the finest in any high school in the country. The recital will be broadcasted.

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MARY MANLEY.

**Mary Manley Highly Praised**

Mary Manley, coloratura soprano, is a young artist of much charm and talent who has elicited considerable praise from the press and who invariably wins her audiences. Born near Zanesville, O., of English parentage, Miss Manley received her early training from her mother, an accomplished pianist and singer, and grew up in a musical atmosphere. Later she continued her studies with Yeatman Griffith and Genaro Curci, and went to Paris, working under Arthur Gresse and building up her French repertory.

Miss Manley's voice is a pure coloratura, but she has in addition a depth of feeling in her interpretations rare among coloraturas.

Recently after giving an entire program in Italian under the auspices of the United Italian Organizations of Columbus, Miss Manley was elected an honorary member, this honor having been bestowed upon very few people and then generally only to Italian generals and statesmen.

The Cincinnati Enquirer remarked that "in her special province she becomes one of the outstanding artists now offered for concert." The Buffalo Express noted that "her tone was notably large and free and of excellent substance." Following a concert in Detroit, the Detroit Free Press commented, "The entire performance stamped her as an artist of stellar talent in all the departments of vocal art, diction, interpretation, tone and sound musicianship."

**Goldman Band Concerts**

The programs scheduled for the eighth week of concerts, from August 3 to 9 inclusive on the campus of New York University, and given by Edwin Franko Goldman and his band, were as follows: August 3, works by Bohemian composers, with Waino Kauppi as soloist; 5, popular program, with Lotta Madden as soloist; 7, Verdi-Puccini program, with Joan Ruth as soloist; 8, Johann Strauss program; 9, miscellaneous program. At the two last named concerts Waino Kauppi appeared as soloist.

Mr. Goldman, who has gained great popularity at his concerts at Columbia University and on the Mall of Central Park during the past seven seasons, has likewise established a big following in his present location, where audiences estimated at 15,000 and over attend each performance.

Compositions of Mr. Goldman (which are demanded nightly by special request) seem to charm the vast audiences as the thunderous applause following the rendition of these melodious and stirring numbers evidences what they mean to the hearers.

**Grace Divine Sings Despite Accident**

Grace Divine, the popular and gifted young contralto, was scheduled to sing at a La Forge-Berumen concert at Aeolian Hall, July 28. Miss Divine is summing at Virginia Beach, Va., and the day previous to her starting for New York, she had the misfortune to sprain her ankle, while in bathing. She came on to New York just the same, and on the evening of July 28 walked on to the stage with a cane, and received an ovation for her splendid singing. She returned the same week to Virginia Beach, where she is resting, enjoying summer sports and preparing for a strenuous season of concert work, having a large number of bookings, including many re-engagements, already. She has also taken a position as soloist at Grace Methodist Episcopal Church.

**Alma Beck to Sing at Stadium**

Alma Beck, contralto, has been engaged to sing two performances of the Verdi Requiem at the Stadium, August 18 and 19, under the direction of Willem Van Hoogstraten.

**Emily Roosevelt on N. Y. U. Course**

Emily Roosevelt, soprano, was a soloist at one of the series of concerts given by the New York University Summer

School, July 28. Miss Roosevelt sang three groups of songs, and as usual this charming and gifted artist was most enthusiastically received. Miss Roosevelt already has a large number of bookings for the coming season, among them many re-engagements.

**Louis Graveure in San Francisco**

Louis Graveure, distinguished baritone recitalist and teacher, has completed his summer master classes in Los Angeles and is now in San Francisco, where all of his time during his four weeks in the latter city has been subscribed for coaching by many eminent artists, teachers and singers of both East and West.

Graveure's Los Angeles classes this summer established a record in point of attendance. The maximum enrollment was in the master division. The peak of the auditor class was reached when 200 and more listeners attended a single session during June. The private coaching time of Graveure was filled without break for six consecutive weeks daily from 9:00 every morning until 7:00 o'clock at night.

Many of Graveure's pupils have made extraordinary strides in their profession and Manager Selby C. Oppenheimer has been able to secure many concert engagements for the baritone's foremost graduates. Two weeks before the commencement of his San Francisco activities, Manager Selby C. Oppenheimer hung out the "sold-out" sign, and reports that he has compiled a waiting list, including many prominent names.

Graveure approaches the various angles of vocal development and their relation to singing, just as they are successfully practiced by him in his own recital work. He bases his theories largely on physical culture as it pertains to singing, the proper use of vowels and consonants, breath control, rhythm, tempo, phrasing, tone color, imagination, singing by sensation, enthusiasm for work, the conservation of reserve resources, the control of temperament, the building of repertory and of programs and the ambitions and ideals which confront serious singers.

The Graveure teaching enterprises in the West have brought to his standard, in the last three years, over 500 singers from all parts of the country. He will return to California for the fourth season, during the summer of 1926, inaugurating his classes first in Los Angeles, beginning June 7, with San Francisco again to follow.

Selby C. Oppenheimer, San Francisco, is Graveure's western manager and is already enrolling master, auditor and private pupils for both cities next year.

**H. M. Johnson Back from Europe**

Herbert M. Johnson, executive head of the Chicago Civic Opera Company, returned Monday, August 10, on the S. S. Leviathan from his annual trip to Europe. Mr. Johnson had little new to report, confirming the announcement already called over that the new principals engaged for next season are three Americans and one Britisher—Eleanor

Sawyer, a Chicago soprano with considerable operatic experience abroad; Robert Steel, young American baritone, who has sung in Italy; Richard Bonelli, American baritone, of La Scala, Milan, Monte Carlo, and other leading European houses; and Margaret Sheridan, an Irish soprano well known in Italy. No additions to the repertory already announced will be made. The annual road tour will probably occupy eight weeks. "I look for a decidedly better season from the financial standpoint than last year," said Mr. Johnson. "Our expenses will be practically no higher, and I look for the normal year to year increase in subscriptions to raise our income considerably, especially as in my opinion we have the finest company that has ever been offered Chicago."

**Lowe Studio Pupils Popular Radio Singers**

Pupils from the Caroline Lowe Studios are fast becoming favorites "on the air" with the local broadcasting stations. Ralph Pembleton, tenor, who sang recently at the Piccadilly Theater, followed the engagement with two recitals over WGBS. In rapid succession appeared Doris Mackay, Myrtle Purdy, Margaret Bradley, Anna Rosen and Nicholas Clarkson. The Lowe Studio artists are being heard frequently over WGY, WJZ, WEA, WMCA, WGBS and WRNY.

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## ROCHESTER ACTIVITIES

## Eastman School Notes

ROCHESTER, N. Y.—The School of Music will offer for next season two series of chamber music in Kilbourn Hall, instead of three series as heretofore. Among the attractions are the Flonzaley and London Quartets, piano recitals by Josef Lhevinne and Myra Hess, a two-piano recital by Sandor Vas and Raymond Wilson, and a program in each series by the Rochester Little Symphony, Eugene Goossens conducting.

The summer session of the school opened June 22 with a larger registration than any previous year. A large number of the faculty remained. All departments are in operation and private instruction is given in all branches of music. Among the special courses offered are: courses for public school teachers of music by Hazel Kinsella; class teaching of vocal music, Frederick H. Haywood, New York vocal teacher; course in appreciation of music and its presentation to classes of school children, offered by Louis Mohler of the Teachers College of Columbia University, and Grace Barr, lecturer for the Victor Record Company.

The cornerstone of the new dormitory, endowed by George Eastman, was laid at a ceremony, June 12, following Class Day exercises of the Women's College, University of Rochester. President Rush Rhees made the introductory address, and the dedication address was made by Howard Hanson, director of the Eastman School of Music. The Eastman School has been opened for several years and this is the first dormitory to be erected. It will accommodate sixty students.

Commencement activities of the school occupied more than a week, with a series of five senior recitals in Kilbourn Hall. The seniors who participated were: Arthur Hitchcock, pianist; Gertrude Metcalf, soprano; Herbert Inch, pianist; Helen Hewitt, organist; Florence Bradley, contralto; Elvira Wunderlich, pianist; Rachel Hazeltine, organist; Maxine Kisor, soprano; Constance Finckel, pianist; Jerome Diamond, pianist; Irving MacArthur, organist; Margaret Walsh, pianist; Wallace Van Lier, organist, and Philip Van Tassel, baritone.

The fourth concert given by the Eastman graduating students was particularly notable through the appearance of Irving MacArthur, an organ pupil of Harold Gleason. Mr. MacArthur, who is blind, has been a scholarship pupil at the school for the last three years. He was heard for the first time in concert, playing with excellent technique and command of his instrument, with skillful handling of organ registers. Other soloists were Constance Finckel, pupil of Max Landow, and Jerome Diamond, who studied under Edgar Rose.

A delightful conclusion of the commencement activities was a recital in Kilbourn Hall by members of the faculty, including the Kilbourn Quartet, Max Landow, Jean Chown, Jerome Diamond and Warren Gehrken.

The second of a series of recitals in the school was given on July 9, in Kilbourn Hall. The program was provided by Jeanne Woolford, contralto, and a quartet consisting of Max Landow, piano; Gerald Kunz, violin; Samuel Belov, viola, and George Finckel, cello.

Another summer concert, July 7, in Kilbourn Hall, was a two-piano recital by Elsie Walter and Sady Levin.

## LOCAL NEWS

Mary Silveira, coloratura soprano of the Rochester American Opera Company, gave a recital, June 18, in Hotel Seneca, before a large and cordial audience. Stanley Keith, assisting artist, contributed two solo numbers and Benjamin A. Machan was accompanist.

Pupils of the David Hochstein Memorial Music School gave their sixth annual recital on June 13 in Kilbourn Hall. The program was arranged by Harold Gleason, director of the school. Pupils who participated were Annette Levin, John Bodner, Rose Brock, Anna Rieman, Evelyn Karchefsky, Harry Friedman, Arthur Stillman, Gladys Pirie, Thelma Riley, Goldie Carson, Florence Schemberg, Sam Goldman and Louis Meltzer.

For two successive weeks in June, the Gilbert and Sullivan Pirates of Penzance was sung by the Eastman Theater Company, as part of the regular theater program. Half of the opera was given each week, with Rouben Mamoulian producing, and Victor Wagner and Guy Fraser Harrison conducting. Among the principals were George Fleming Houston, Howard Hitz, Marion Keeler, Olivia Martin, Geraldine Rhoads, Cecil Sherman, Mary Silveira, Harold Conkling, Neel Ensen, Charles Hedley, Paul Horgan, Douglas Stead and Charles Sutton.

On July 10 in Kilbourn Hall, Sigmund Spaeth, lecturer, spoke to students of the summer session on the appreciation of music as a subject to be taught in the public school.

To show their appreciation of George Eastman's interest in the education of members of their race, five negro musicians, under the leadership of Laurence C. Jones of Piney Woods, Miss., paid a surprise visit, on July 9, to

the Eastman residence and serenaded Mr. Eastman and his guests.

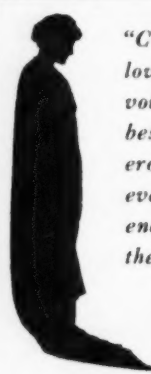
Senior organizations of the instrumental department of public schools, under the direction of Charles H. Miller and Sherman A. Clute, supervisor of instrumental music, were heard in concert on June 13 in Convention Hall. A Multiple String Quartet, conducted by Mr. Clute, and the Inter-High School Symphony Orchestra won particular notice. The combined musical clubs of Jefferson Junior High School gave their first concert in the school, June 5.

Brief services, commemorative of Pierre Augier, were held on June 4, at noon, in Kilbourn Hall. President Rush Rhees conducted the service. Other speakers were Howard Hanson, Rev. Alphonse A. Notebaert, and Elvira Wunderlich, president of the senior class of the Eastman School. Harold Gleason presided at the organ.

Howard Hanson, director of the Eastman School of Music, returned July 1 from Cincinnati. Mr. Hanson leaves shortly for the Pacific coast to conduct three performances of his works in the Hollywood Bowl.

In farewell to two departing members, the Four-Forty Club, made up of members of the Rochester Philharmonic Orchestra and the Eastman Theater Orchestra, gave a dinner in June, followed by a program of speeches and music. Frank Waller, conductor of the Eastman Theater Orchestra and of the Rochester-American Opera Company, who has resigned these positions to conduct the Cincinnati Symphony Orchestra in its summer season, and Adolph Weiss, bassoon player of the Philharmonic, whose composition recently was played at the concert of American works and who will go abroad for two or three years to study with European masters, were guests of honor.

Reginald B. Dennis, Rochester musician and student at the Eastman School of Music, is leading a chorus of sixty



*"Charming of personality, lovely and with a wonderful voice, the artist was at her best. Applause that was generous and sincere followed every number and her list of encores was nearly as long as the prepared program."*

The Evening Post, Amarillo, Texas, said the above about May Peterson, soprano, formerly Opera Comique and Metropolitan Opera Company.

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colored singers in York, Pa. Mr. Dennis directed a concert program, June 30, in that city, with Clarence Cameron White as violin soloist.

Marking the first of a series of appearances, Roslyn Weisberg, Syracuse pianist, granted a degree by the Eastman School of Music in June, 1922, made her formal bow, July 12, as soloist with the Cincinnati Symphony Orchestra.

The Russian National Orchestra was booked for a week's engagement at the Eastman Theater, beginning July 19. This organization, consisting of twenty-five musicians, assisted by Lina Ostrowsky, soprano soloist, is conducted by Stephen Stephanoff.

Recently pupils of the following have appeared in recital: Lotta J. Hyatt, Cecelia Cary Poler, Florence Crosby Cooke, Alice L. Kellogg, Marion Eccleston, Mrs. Frank Elliott, Albert Bowerman, Margaret Connolly Lynch, Edith Thompson, Grace T. Towsley, Myra Young, Bella F. Hebing, Ruth Walker, Jane E. Wood, Edith M. Geiger, and George H. Cannon. A recital was also given by teachers and pupils of the Parsons Associated Studios, directed by Anne Parsons.

A series of five violin student recitals, from the studios of Eduardo Barbieri, were held the last week of June.

Pupils of Stanley W. Pietszak gave a violin recital, June 30, assisted by Helen Hewitt of the Eastman School, accompanist.

John Zmitas, violin pupil of Harry Samuel, received an invitation to play at the Lithuanian National Convention, in session the first week in July in Worcester, Mass. Mr. Zmitas is from Rochester and his playing was commended last year by Prof. Sevik, Bohemian violinist.

Giuseppe Brigandi, Rochester tenor, has returned to the city after a series of out-of-town concerts. H. W. S.

## Dudley Buck Artist Highly Praised

Thomas Conkey is one of the many artists appearing before the public who reflect great credit upon the New York studio of Dudley Buck. Mr. Conkey has won numerous friends in the metropolis through his appearances in the artist-pupils' recitals at the studio and also through other engagements. Recently he appeared with great success in Atlanta, Ga., in performances of The Mikado, The Prince of Pilsen and The Spring Maid. According to the Atlanta Journal: "Thomas Conkey's interpretation of The Mikado was an outstanding performance of the production. He played the difficult part with thorough appreciation of all the subtlety that Gilbert wrote into the role, and with finished artistry and restraint. His singing of My Object All Sublime was a high light of a performance which managed very well with no shadows at all. His voice is resonant and clear, and Mr. Conkey is inevitably one of the conspicuously fine members of the cast."

The critics were equally enthusiastic in their praise of Mr. Conkey's work in The Prince of Pilsen, it being the opinion of the Atlanta Constitution that "Thomas Conkey showed Atlanta why he has for so long been a supreme favorite of the St. Louis summer opera public."

The excellent impression Mr. Conkey made in Atlanta may be summed up in the accompanying extract from the Atlanta Georgian which followed his appearance in The Spring Maid: "Mr. Conkey was again a militant and graceful figure as the Prince hero and sang with a grace and ease that one rarely hears in a stock performance and not too often hears in a rehearsed production. He sang the role originally with Christie MacDonald and persons who were looking for great things were not disappointed."

For the first time in five years Mr. Buck is holding a summer course in New York, and his large enrollment includes pupils from all over the United States.

## Olga Steeb Gives Interesting Series

A most interesting and at the same time exacting performance in piano playing was successfully accomplished recently by Olga Steeb, the well known young pianist, in Los Angeles. Her memory seems inexhaustible, her technique is finished without being showy, and the art with which she changes the mood of each selection, and her charming personality showing through all of her interpretations make her performances delightful.

The first historical recital given traced music from William Byrd, 1538, to Bach, 1685. The second recital opened with Gluck, 1714, and closed with Weber, 1787, and the third recital, which will be given in September, will be devoted entirely to Chopin.

The Pacific Coast Musician speaking of her historical recitals feels that Miss Steeb is one of those well balanced artists who is always "at her best." The Times thinks that "Her technique is perfect and her memory flawless," and "the contrasting light and shade of each number makes the whole recital truly enjoyable." The Examiner said: "Recitals such as the ones presented by Miss Steeb could be equalled by few of the big artists of this country."

## Fine Tributes for Louis Bailly

The following paragraphs prove in what high esteem Louis Bailly is held by eminent musicians as a viola player:

Nothing could be more stimulating for composers to write for the viola than hearing Mr. Bailly play. It is always with pleasure that I think of his own individual art of playing, in which fine sonority, great command of fingerboard and artistic bowing are vying with refined musicianship.—Charles M. Loeffler.

I do not believe that it is possible to rise above or perhaps even equal the keen emotion with which you have interpreted the nocturne of my suite, as much for the pure beauty of the tone as for the style and intensity of the expression. It is an unforgettable remembrance.—Ernest Bloch.

Louis Bailly is not only an artist and has an incomparable technique, but he is also a sincere artist, loving above all the "noble effort" which carried a few of the elect to the summit and places them in the front rank of thinking humanity. I am personally happy to express this opinion on my former collaborator with whom I could sometimes attain ineffable joys in the interpretation of Beethoven's quartets.—Lucian Capet.

I had many a time occasion to appreciate the eminently distinguished talent of Louis Bailly. Besides being a virtuoso of the first rank, he is an admirable interpreter of the greatest productions of chamber music. Qualities of tone, phrasing, delicacy, precision, strength, all these are to be found in his execution. I consider it good fortune for a composer to have his cooperation.—Th. Dubois (Member of the French Institute, Honorary Director of the Conservatoire de Paris).

## Laura E. Morrill Going to the Coast

On August 1 Laura E. Morrill left New York on a pleasure trip which has taken her through the Grand Canyon. She is now spending ten days in Hollywood, Cal., where she has five pupils who are planning a reception in her honor for August 16. Mme. Morrill will visit San Francisco (where she also has pupils who have studied with her), Palo Alto, Portland, Seattle and parts of Canada. Mme. Morrill will join two of her pupils, Mr. and Mrs. F. P. Paetzold, in Seattle and go with them to St. Paul, returning home early in September.

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 "Olga Samaroff, with her brilliancy, luxuriant tone and dramatic fire, has a scintillating style, kept well in hand through an intellectual grasp of the music's contents.—Buffalo Courier, April 15, 1925.

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## MONTREAL NEWS

MONTREAL, CAN.—At Chambly, the birthplace of Dame Emma Albani, Canadian prima donna, an open air concert was given for her benefit on May 31, which attracted a large audience. An address of welcome was offered by Dr. L. O. Bergevin, mayor of Chambly, and a sketch of Mme. Albani by Dr. Taupier, mayor of Chambly-Bassin. Vocal numbers were rendered by Mme. Lariviere and Mme. Alary, and instrumental numbers by the St. Hyacinthe Philharmonic.

A concert was held in the St. Denis Theater on May 28 for the Albani benefit. Those taking part were La Chorale Brassard, The Singers of Montreal, the principal soloists being Victor Brault, baritone; Leonide Létourneau, soprano, Emiliano Renaud, pianist, and the Dubois String Quartet. Louis H. Bourdon was manager.

The Empire Day patriotic festival concert was held in the new Forum, under the patronage of the Municipal Chapter of the Daughters of the Empire and the direction of Ernest F. Kerr. Those taking part were the Canadian Grenadier Guards Band, the Y. M. C. A. Symphony Orchestra, and the Mendelssohn Choir of Montreal.

On two evenings, in the Monument National of which Honore Vaillancourt is Manager, a comic opera in three acts, *L'Ordre de l'Empereur*, words by Paul Fretier, music by Justin Clerice, was given by La Societe Canadienne d'Operette with great success. The orchestra, under J. J. Goulet, did excellent work.

The Jacoby's Studio recently a recital was given by the Pupils of Max Panteleff. Among those heard were Mrs. Harold Mills, soprano; Jean Grant, contralto; A. C. de L. Harwood, tenor, and Albert Jauvin, baritone. The accompanist was Olga Lieber.

At the Y. M. C. A. Hall, on June 8, a recital was given by the pupils of Albert Chamberland, violinist, to a delighted audience. It was under the management of A. A. Vaillancourt.

A recital by the pupils of J. B. Dubois, cellist, was given in the Hall at Willis' Piano Warehouses, on June 5, when a delightful program displayed excellent talents and good training. Paola Lassalle, Marthe Delcellier and George Hébert were splendid. R. Leduc rendered Saint-Saëns sonata for cello and piano with surprising interpretation, his mother, Mrs. A. L. Leduc, taking the piano part with taste.

The concerts by pupils of Celine Merier's School of Singing are getting so popular that this year two concerts had to be given at the Montcalm Hall. The Canadian operetta, *Cisele*, by Lavalle-Smith, written a few years ago, was given a second hearing, the principal roles being taken by Therese Lefebvre, Mme. McEnroe, Lionel Daumais, Paul Trepannier and Gaston Saint-Jacques. M. L. Benoit was the director.

Pupils of Stanley Gardner gave a piano recital in the Ritz-Carlton Ball Room, June 1. Outstanding were Rose Goldblatt, Jessie Clarence, and Charles Judsun.

In the University of Montreal, June 9, a delightful recital was given by pupils of Victor Brault, in which Cedia Brault took part.

The concert by the pupils of Miss Poitevin, pianist, was given, the first week of June in the Y. M. C. A. Hall, to a large audience. Among her best pupils may be mentioned Kenneth Malcolm, Nancy Rubin, Judith Ortenberg, Max Kaufman, Sylvia Livshitz, Doris Walker, Manuel Livshitz and Peggie O'Donoghue.

A piano recital by pupils of Miss Delfosse was given in the Willis Hall, June 26. Their program was well rendered and would have done honor to older pupils.

At the Capitol Theater lately the orchestra, under Jerry Shea, has given excellent programs. The soloists were the Baronne Cs' Avoisy and Louis Chartier, baritone, who sang the prologue from *Pagliacci* with such success that, by request, he is to sing again next week.

Romain Octave Pelletier received the honorary degree of Doctor of Music at the University of Montreal, which was conferred on him at a special function in the Nazareth Institute for the Blind on June 12. Dr. Pelletier was born and educated in Montreal. He is a composer as well as an organist and teacher.

Camille Couture, who besides being a violinist is a maker of violins, has been honored with a medal and diploma from the British Empire Exhibition at Wembley for a magnificent violin of his make which he exhibited there.

At a reception in honor of the Hon. Narcisse Pérodeau, Lieutenant Governor of the Province of Quebec, held at the Outremont Convent, a concert was given by the pupils. Piano solos were rendered by Jeannette Caillé, Y. Papineau and Y. Galibert. A chorus, *Finale*, Rebecca, by César Franck, was given good interpretation. The annual concerts held at this convent were given the first week in June.

Word has been received from the Campbell estate that band concerts would be given this summer in St. Anne's Ward, according to the will of the late C. S. Campbell, K. C. On June 6, thousands crowded to hear the band of the Victoria Rifles of Canada, which played under Bandmaster D. Pickard.

At the first weekly Sing-Song, this season, held on Fletcher's Field, June 3, about 1000 took part. Kiwanian Edward Murphy conducted the singers. On June 10, Mayor Duquette addressed the crowd. June 24, over 25,000 gathered to hear Eddie Layton's Orchestra.

The Dominion College of Music had the distribution of diplomas and certificates to their pupils on June 25.

The Montreal Center of the Canadian College of Organists elected its officers for next year at the annual general meeting.

George M. Brewer, organist of the Church of the Messiah, left on June 27 for a trip to Iceland, England and the continent. He will be away for over two months.

Berkley E. Chadwick, conductor of the Montreal Elgar Choir, has been appointed organist and choirmaster of Melville Presbyterian Church, Westmount.

Salvatore Issaurel, teacher of singing, left on July 3 for France. He will return in September and reopen his studio. M. J. M.

## Harold Henry and Sydney Biden in Bennington Course

Harold Henry, with Sydney Biden, American baritone, who has made his residence in Europe for the past fifteen years but who has been in the United States on a short visit, gave the second concert on the Bennington Concert Course, which is held each summer in the Yellow Barn Studio of Mr. Henry. The program was made up of works by Schubert, Mr. Biden singing two groups of songs and Mr. Henry

playing some of the impromptus, moments musicaux, and the "Wanderer" fantasy. The audience, coming from many of the neighboring towns, was large and enthusiastic. Mrs. Arthur Holden, a gifted pupil of Mr. Henry, played the accompaniments delightfully. The first concert on Mr. Henry's course was given by the Letz Quartet (Mr. Henry playing the piano part of the Schumann quintet), and Horace Britt; cellist, as soloist. It also drew a large audience and was greatly appreciated.

## Joint Recital at Saenger Summer School

Verna Scott, mezzo-soprano, and Birger Beausang, baritone, gave a splendid song recital at the Oscar Saenger Summer School on July 24. Miss Scott, who is one of the scholarship winners this summer, has an unusually beautiful voice. Her rendition of the songs was artistic, and she brings to her work a charming manner which is rarely found in song recital artists. Mr. Beausang, vocal instructor at Syracuse University, is the possessor of a fine baritone voice and a splendid artist. He sang the two Respighi numbers particularly well and delighted his audience with a clarity of diction, which added much to the enjoyment of his singing. The two artists opened the program with the duet, *Calm as the Night*, by Carl Gotze, and concluded the program with the duet, *Passage Birds Farewell*, by Hildach. These two artists responded to insistent demands for encores.

Helen Chase, as usual, played excellent accompaniments. This recital concluded the series of Friday evening concerts at the school, which were always well attended and had become a feature of the Chicago summer work.

## La Forge-Berumen Studios

The seventh of a series of ten studio recitals was given at the La Forge-Berumen studios July 16. A capacity audience was in attendance and evinced great enjoyment in the fine program. Those who appeared were: Lillian Hunsicker, soprano; Erin Ballard, pianist, and Helen Fromer, accompanist. Mrs. Hunsicker appeared in three groups in French, German and English, displaying a full knowledge of traditions and fine interpretative ability. Her voice is of rich, lyric quality and of wide range. Miss Fromer accompanied her artistically. Erin Ballard, who is well known through her association with Mme. Matzenauer and Mme. Alda, rendered two groups in splendid style. Miss Ballard has grown in interpretative ability since last heard here, and now plays with a sweep that is seldom encountered in young pianists.

Betty Burr, soprano, pupil of Frank La Forge, recently gave three successful recitals—at Cliff Haven, N. Y.; Orwell, Vt., and Lee, Mass.

## Anton Bilotti Busy in Paris

Anton Bilotti, pianist, whose excellent work has aroused favorable comment from the New York press and public, made his successful Paris debut last spring. He has played at two large private musicales since this first appearance, the first given for him by the Duchess de Noailles on June 10 in her home in Paris, when 300 guests enjoyed Mr. Bilotti's excellent program. His second appearance in a private musicale was at the home of the Marquise de Saint Paul, who is herself a splendid musician. Mr. Bilotti has also been adding to his laurels as a composer. Among recent works are *Homage to Bach*, *Polonaise in F sharp minor*,

Spanish Nocturne and Petite Mazurka. He is at present hard at work on his fall program. After two Paris dates are filled in November, Mr. Bilotti's intention is to tour Spain and the south of France.

## Granberry Reports Successful Summer School

George Folsom Granberry, director of the Granberry Piano School, Carnegie Hall, New York City, and director of the University of Georgia Summer School, reports a highly successful summer school season—a large enrollment and great enthusiasm. Young teachers from all parts of the South are availing themselves of the opportunity of Mr. Granberry's classes in the professional training of music teachers. This pedagogical training is work in which Mr. Granberry is unusually successful both in New York and in the South. The University grants a teachers' certificate for work done in two summer sessions with specified outside preparation.

Much interest is felt in the concert series which is a part of the summer school program and which culminates in a music festival of large proportions under Mr. Granberry's direction. The festival occupied the entire week of July 20, the fifth week of summer school. The artists engaged for the concert series and festival include: Marguerita Sylva, soprano; Harold Colonna, tenor; Mrs. George Folsom Granberry, pianist; Kate Blake Hodgson, soprano; John Hendricks, basso; Hugh Hodgson, pianist; Henrietta Masten, soprano; Jeanette Daniel, mezzo; Mrs. Leo Gottheimer, soprano; The Athens Jubilee Singers; Corinne Wollerson, accompanist.

Mrs. Granberry gave an interesting piano recital on July 8, assisted by John Hendricks, baritone. According to the Athens Banner-Herald "Mrs. Granberry is a most satisfactory pianist. She plays with great accuracy, clarity and smoothness of tonal production. While her interpretations are characterized by a fine dignity and repose, Mrs. Granberry possesses a very big technic which enables her to accomplish with note the most difficult composition."

## Bonelli and Pauline Cornelys Return

Two young American operatic singers, Riccardo Bonelli, baritone, and his wife, Pauline Cornelys, soprano, have just returned to America for the first time in two years, after a series of appearances abroad. Their latest engagement was with the Italian company from Milan which made a tour of all the important cities of Germany, and met with unbroken success. Mr. Bonelli's *Rigoletto* and his Canio in *Pagliacci* were outstanding bits of work in the entire season. Mr. Bonelli has been engaged for the Chicago Civic Opera next season. They will spend a short time at the summer residence of Mrs. John W. Garrett of Baltimore, at Dublin, N. H., after which they will return to New York, where Mr. Bonelli will coach on one or two roles that are called for in his Chicago contract and which are new to his repertory.



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# THIRTEENTH GERMAN BACH FESTIVAL AT ESSEN UNDER MAX FIEDLER'S BATON

ESSEN.—The fact that the German Bach Society this year chose Essen for its official Bach Festival produced a trinity of anniversaries. For not only is this the twenty-fifth year of the society's existence, but it is also the 175th year since Bach's death, and finally it is the one thousandth year of "Father Rhine" as a German river, which all the cities of the Rhineland are celebrating in turn. Essen celebrates its German millennial with a festival devoted to the most German of the great composers.

Essen, however, is still on occupied territory and that circumstance alone must have kept a great many would-be visitors from the rest of Germany away—not to mention the tightness of money. But there was also a notable ab-

sence of distinguished musicians this year (though Siegfried Ochs and Gerhardt von Kuessler were among those present), which was by no means justified by the quality of music-making in this town. Essen has an excellent orchestra.

## MAX FIEDLER CONDUCTS

Max Fiedler, formerly of Boston, was the conductor of the festival. He heads the municipal orchestra, in which especially the trumpeters distinguished themselves on this occasion, and a valiant choir, furnished by the Essen Musikverein. Fiedler's musical heart beats as vigorously and warmly as it did in his prime. Musician of the great line of descent that he is, he is intent upon the great line of the music rather than upon the little details. H. U.

## LONDON

(Continued from page 5)

rise from the wreckage in due course of time. One must wait and see.

## ARISTOCRATIC AND INTIMATE

Among the stray concerts that were the season's last gasps, a very creditable performance by the Royal College of Music orchestra, including the Brahms C minor symphony, Franck's

Le Djinns and Alexander MacKenzie's Colombo overture must be mentioned.

An enterprise, which has the adornment of noble names (the Marchioness of Carisbrooke being the organizer), a French title (the Concerts Intimes Internationales) and a swanky place (the Ritz Hotel), has been floated with considerable tra-ra at the very end of the season. The three concerts thus far given have introduced the Orquesta Betica of Seville, a chamber orchestra founded by Manuel de Falla and conducted by young Senor Ernesto Halffter Escriche. Since only a few of its members came, being supplemented by a few English players, it is not fair to judge its quality, except that for noise-making it takes the cake.

It played, among more familiar modern things, a Rubaiyat fantasy of Adolfo Salazar, which proved long—longer than it was. At a public concert later on the Spanish (and English) musicians gave a whole program of Falla's works, of which only a scenic from El Retablo de Maese Pedro was new. As modern descriptive music this racy work is certainly worthy of attention, though it reveals no new traits of Falla's facile talent.

At another of the Intimate Ritz concerts Anthony Bernard gave the first public performance in London of Stravinsky's Pulcinella suite, which I reviewed on the occasion of an earlier private performance here. At still another the Brussels Quartet did some interesting novelties of Glazounoff and other things. The Intimates are going to resume activity next fall.

## A BEAUTIFUL VOICE

Among the late-comers of the season was Kitty Cheatham, whose performance is too well known in America to call for comment. For the rest we have had a quantity of concerts by amateur musical societies some of whom engage soloists of rank. Among these concerts that of the North Eastern Railway Musical Society deserves mention because of the fact that Lillian Stiles-Allen, whose dramatic soprano is without exception the most beautiful native voice I have heard in England, lent her assistance. One never knows where treasures lie! CÉSAR SAERCHINGER.

## Reiner's Stadium Debut

Fritz Reiner made his first appearance this season as conductor of the Stadium Concerts on Monday evening, August 10. In his first season at the Stadium last year he created an indelible impression and there was the largest Monday evening audience of the season to welcome him back. His program began with the Berlioz Roman Carnival overture, was followed by Don Juan, and then Finlandia; after intermission there came the fifth Tchaikowsky symphony. Mr. Reiner is one of those conductors to whom the adjective "inspiring" can be really applied. His men, recognizing a master hand at the baton, played with rare instinct and energy. The Don Juan was a masterpiece of delineation on the part of the conductor and execution on the part of the orchestra, the slow middle section, beginning with the famous oboe solo, being especially fine. Finlandia had a healthy, vigorous exposition, and the little Liadoff Musical Snuff Box, given as an encore, was charmingly done.

Mr. Reiner makes the fifth Tchaikowsky sound even better than it is in reality. He refines its melodrama into drama, its occasional rant into real passion. It was a gorgeous performance of a work that is rather hackneyed, especially on Stadium programs. The audience was extremely liberal in applause throughout the evening. At the end of the symphony it crowded forward and remained to call the director back half a dozen times. He insisted on his men sharing in the acknowledgments.

## The "Merit" System Applied to Songs

Ambrose Wyrick, Chicago tenor, stated in a letter to the concert department of M. Witmark & Sons: "I conduct

what I choose to call a merit test for the selection of numbers to go on my regular programs for the season. First, my accompanist and I carefully examine the songs brought to our attention by the publishers and select those that especially appeal to us. Then these songs are tried out on at least six programs, and their reception by the audience closely noted, before they are finally accepted or discarded. This method gives the songs and our conception of them a fair chance."

Mr. Wyrick then goes on to say: "It might interest you to know that from your catalogue we have chosen Howdy Do, Mis' Springtime, by David W. Guion, for a permanent place in our repertory of next season." Among other artists who agree with Mr. Wyrick and are steadily programming this song of Guion's are Mabel Garrison (using it on her present world tour), Florence Macbeth, Cecil Arden, George Reimherr, Walter Greene, Florence Otis, Suzanne Kenyon, Marjorie Harcum, Caryl Bensel, John Barclay, Paul Parkes, Francesca Lawson, Marjorie Meyer and Gladys Rice.

## Mr. and Mrs. Hughes in Two-Piano Recital

The interesting series of summer recitals at the studio of the eminent pianist and teacher, Edwin Hughes, came to a close on August 5, when Mr. Hughes and his charming and talented wife were heard in a program of two-piano music. The artistic renditions of the various numbers were a genuine delight, and the feeling with which they play is rare in two-piano work. There was admirable balance and blending of parts and excellent ensemble feeling altogether. Their interpretations were expressed with pleasing unanimity and it goes without saying that there was decided technical skill.

They began with the Grieg variations on an old Norwegian Romance, followed by the Chopin Rondo, op. 73, a number which they had been specially requested to include. The Mozart sonata in D major was rendered with exquisite delicacy, polish of style and spirit. Quite in contrast was the following and closing number—Liszt's Concerto Pathétique.

Mr. Hughes is to be commended for his presentation of unbackneyed works. On his own programs as well as his pupils he generally manages to include something which is really worth while yet infrequently played. Such a work is the Concerto Pathétique, which is very seldom heard. It is a work of big, noble lines and deep feeling. Mr. and Mrs. Hughes gave it a superb rendition, displaying their splendid musicianship and infusing it with emotional warmth. The audience, which filled the studios, enthusiastically evidenced its appreciation and beautiful flowers were presented to the pianists. Many are looking forward to the Aeolian Hall appearance of these two artists in November.

## Wilson Lamb Takes Vacation

Wilson Lamb, vocal teacher of Orange, N. J., has ended a busy season and has left for a few weeks' vacation in Worcester, Mass. This teacher has many pupils who have been singing successfully before the public for many years. Mr. Lamb will return early in September and resume his teaching.

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## TWO SPLENDID SINGERS—CONTRALTO AND TENOR—FROM THE REGNEAS STUDIOS HAVE GREAT SUCCESS IN NEW ENGLAND

Mary Potter Soloist at the Special Municipal Organ Recital in Portland, Me.—Henry Clancy, Tenor, Carries Off Honors at the Fitchburg, Mass., Music Festival

One of the most perfect organs of the world is the splendid instrument in the Municipal Building at Portland, Maine, presented to that city by the publisher, Cyrus H. K. Curtis, as a memorial to Herman Kotzchmar, a former Portland organist and teacher. It stands also as a living memorial to the builders of the organ, the Austin Organ Company of Hartford, Conn. On Wednesday, July 29, a special program was rendered and Mary Potter, young American contralto, was engaged for the occasion. It was her first appearance in the city of Portland, and her reception was such that Municipal Organist Cronham immediately extended an invitation for a return engagement the coming winter. Blanche Barbot, who is again associated with Mr. Regneas at Raymond this summer, proved an unusual accompanist,

several opening organ numbers rendered by Mr. Cronham. She made an extremely favorable impression, being recalled for two encores, and the insistence of the applause seemed to indicate that even more vocal numbers would have been welcome. Miss Potter possesses a beautiful flexible contralto voice, mellow, rich and sweet, with emotional appeal and a brilliant dramatic note. She has an attractive personality, being of the brunette type, and appearing in a costume of coral with gold garniture which was becoming to her style.

The vocal selections chosen were Handel's Air de Poppea, which was sung in the accepted style of the master; Cadman's Call Me No More, which was warmly appealing; Rubinstein's Es Blinkt der Thau, rendered most expressively, and here her well controlled and admirably handled voice was heard to especial advantage; and Cadman's Song of the Robin Woman, a favorite in recital work and which gives the dramatic significance the writing requires.

Two encores were sung, the second one being the pretty little darky air, My Little Lindy Lou.

Blanche Barbot was an excellent accompanist.

### ORGAN NUMBERS ADMIRABLY CHOSEN

Mr. Cronham rendered in a skillful manner his usual well chosen organ program. Commencing with the beautiful Introduction to Act III of Wagner's Lohengrin, with its mystic note, which was performed with brilliant inspiration, the municipal organist next gave the exquisite Song of India of Rimsky-Korsakoff, and here were color and atmosphere. If we mistake not, Organist Cronham has a peculiar admiration for the Oriental type of music and this fascinating air of the East was interpreted with great charm.

Goodwin's Fountain Sparkling in the Sunlight had the light facile grace which the organist makes so effective, and one seemed to glimpse the sparkling water and feel the warm sunlight.

Particularly moving and impressive was the rendition of the Death of Ase in Grieg's Peer Gynt Suite, closing the opening group of organ numbers.

After Miss Potter, vocalist, had retired, Mr. Cronham gave for his concluding selections on the organ the descriptive piece, At the Convent, by Borodin, suggesting a boat drifting down a peaceful river with the sounds of a convent near by, dreaming in its atmosphere; the favorite old Southern air, Carry Me Back to Old Virginny, given with splendid feeling and effect, and the final brilliant Toccata from Widor's Symphony No. 5.

### THE FESTIVAL AT FITCHBURG, MASS.

Henry Clancy, tenor, is a favorite with New England audiences, and wherever he appears he is the recipient of unstinted praise for his splendid voice, fine technic, and intelligent interpretation. A very unique thing with Mr. Clancy is that he has never had a "manager," and his engagements are all the result of his success with his audiences wherever he appears.

For the past several years, Mr. Clancy has been studying with Joseph Regneas, and as often as his professional duties would permit, he would visit the New York studios of the eminent vocal instructor for short periods during the winter season, but the summers found him in Raymond, Maine, where he secured the splendid technic which is now the cause of his success as a singer.

Mr. Clancy is not only "a man with a voice," he is one who knows how to think and takes the trouble to do so. He has the highest respect for his audiences and never offers them anything which has not been prepared so that he may deliver his message with authority. Fitchburg, Mass., is his home, and the music lovers of that city have seen to it that no other community would outbid them for the services of this fine artist.

His salary at the church where he has sung for years measures up to those paid in New York and Boston. The young aspiring singers of the city keep all the time he can devote to teaching entirely filled, and his success in this direction is very marked.

At the recent Fitchburg Festival, standing side by side with some of New York's best and most prominent soloists, he received a perfect ovation from the audience after his singing of O Paradiso, from Meyerbeer's L'Africaine. The

Fitchburg Sentinel, in reviewing the Festival, headed its article, "Henry Clancy is given enthusiastic applause," and continued as follows:

Of the concert Monday evening one must speak in words of highest praise. It was particularly notable that a young Fitchburg vocalist had an important part in its success from the artistic standpoint. Mr. Clancy's success was not unexpected.

Fitchburgers have taken pride in him. He has been given the recognition he so richly deserved, and he justified the faith placed in his



MARY POTTER.

and combined her splendid pianistic ability with her fine taste and understanding of the singer's needs.

The Portland Evening Express and Advertiser of July 30 reviewed the concert as follows:

### TALENTED SINGER FEATURES SECOND SPECIAL PROGRAM

MISS MARY POTTER, CONTRALTO, ASSISTS AT ORGAN RECITAL. A very admirable organ program and the appearance of a talented and gifted contralto singer featured the second special summer concert, under the auspices of the Music Commission at City Hall yesterday. The balcony was well filled with an interested attendance and the program was of particular interest and merit.

The assisting artist was Mary Potter, contralto, now quite well known as a pupil of Joseph Regneas and a member of his music colony at Raymond. Mr. Regneas is a celebrated vocal instructor of New York and regards Miss Potter as one of the most brilliant pupils ever going forth from his studios. She has sung with success both in concerts and oratorio.

The contralto artist gave a group of four songs, appearing after



H. F. Jackson photo

HENRY CLANCY.

ability to no uncertain degree. Perhaps the outstanding feature on the program offered Monday evening was his appearance in the Meyerbeer aria, O Paradiso, from L'Africaine, in which he scored in no uncertain manner. The exquisite sweetness of Mr. Clancy's rich tenor voice was never more apparent than last evening. The ease with which he sang, his voice always under the finest control, his even tones and the clearness of his diction made his appearance a notable one. His voice, naturally a pure lyric, was shown to great advantage in his choice of numbers. Mr. Clancy was superb. Judged from his appearance of Monday evening, and the success which followed his appearance, a particularly bright future can be assured him. His audience was not only most enthusiastic, but insistent, and he was obliged to acknowledge the reception tendered him by singing the aria from La Gioconda.

Mr. Clancy's appearance was the particularly notable feature of the evening.

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## REVIEWS AND NEW MUSIC

[The following is a list of new music received during the week ending August 6. Detailed reviews of those selections which this department deems sufficiently interesting and important musically will appear in a later issue.]

(Oliver Ditson Co., Boston)

**Largo**, from the New World Symphony (Dvorak), arranged for organ by Edwin H. Lemare.

**First Movement of the Unfinished Symphony** (Schubert) arranged for organ by Edwin H. Lemare.

**Lyric Theme, from Symphonie Pathétique** (Tschai-kowsky), arranged for organ by Edwin H. Lemare.

**Petite Histoire** (Huerter), arranged for organ by Edwin H. Lemare.

(Musical Advance Publishing Co., New York)

**The Wandering Shepherd**, for organ, by Giovanni B. Fontana.

(Boston Music Co., Boston, Mass.)

**Cherubim Song**, chorus for mixed voices, a capella, by Ivanoff. English adaptation by N. Lindsay Norden.

(Clayton F. Summy Co., Chicago)

**The Erlking** (Schubert-Liszt), arranged for two pianos, four hands, by Edouard Hesselberg.

### OPERETTA

(C. C. Birchard & Co., Boston)

**Double-Crossed**, operetta for boys in two acts, music by W. Franke Harling; libretto by Robert F. Allen.

### MUSIC

(C. C. Birchard & Co., Boston)

**Reuben Ranzo**, chantey for men's voices, by Bryceson Treharne.

**Carmelina**, for treble voices (Francis Ames), arranged by Samuel Richards Gaines.

**The Musical Trust**, for men's voices, by Joseph W. Clokey.

**Swallow Dance**, chorus for women's voices in three parts, by Elizabeth Cook.

**I Waited for the Lord** (Mendelssohn), arranged for women's and unchanged voices.

(Oliver Ditson Co., Boston)

**The Owl Courtship**, song, by Samuel Richards Gaines.

**Praise the Lord, O My Soul**, sacred song, by Anna Elizabeth Gaeng.

**Somebody's Knockin' at the Door**, Negro spiritual, arranged for voice and piano by William Arms Fisher.

**In May**, song, by Alice Barnett.

**Song of the Little Fish**, by Anton Arensky, translated by M. Lermontoff.

**The Bouquet**, by Alpheraky, song, translated by Vellchko.

**Spring** (Alpheraky), song, translated by Frederick H. Martens.

**When Leaves Are Falling Sere** (Alpheraky), translated by Frederick H. Martens.

**When Nocturnal Shadows Gliding** (Alpheraky), translated by Frederick H. Martens.

**Cherubim Song**, chorus for mixed voices, a capella (Ivanoff), English adaptation by N. Lindsay Norden.

(Universal Edition, Vienna)

**Schumann Carnaval** (op. 9) for piano solo, in a new arrangement by Ignaz Friedman.

**Schumann Albumblätter** (op. 124) for piano solo, in a new arrangement by Ignaz Friedman.

(Music Education, Washington, D. C.)

**Lincoln**, a short cantata for mixed voices, by R. Deane Shure. Text by Edwin N. C. Barnes, Mus. Ed. D.

### Reviews

(Oliver Ditson, Boston)

**Eili, Eili**, arranged by William Arms Fischer.—The title page of this calls the music a traditional Yiddish melody and states that the arrangement is made from the notation of M. Shalit. At the top of the cover it says "as sung by Sophie Braslau." It is published in three keys. It is also arranged for violin and piano by Karl Rissland, and as a trio for violin, cello and piano, also by Rissland.

**The Coquette, Toy Soldiers' Parade, Waltz Dreams, Merry Dancers**, for violin and piano, by Karl Rissland.—This is opus 24 of this prolific composer of educational music for the violin. The violin part is in the first position and the music so arranged as to be pleasing as well as useful for study purposes.

(Composers' Music Corporation, New York)

**A Bowl of Nuts for Enterprising Young Nutcrackers**, by H. O. Osgood (piano).—The cover design and the titles are worth the price of the music, and it is a pity that so few children have humor enough to appreciate them. Perhaps a few teachers will. The titles are: Polka Naive, As Night Falls, Waves and Wabbles, Noel! Noel!, Fido Chases His Tail, Cradle Song for Willy Wally. Under these titles are descriptive sub-titles: First Try at Crossed Hands, The Right Thumb Gets His Chance, An Experiment in Contrary Motion, A Little Time-Puzzle, The Left Hand Goes "Over the Top." The music is highly original and effective—as far from the commonplace as possible. It is rare indeed that one sees anything so fine for the children as these little pieces. They are second and third grade.

(J. & W. Chester, London)

**Ten pieces arranged for modern organ** from the Virginal Book of Benjamin Cosyn, composed by Orlando Gibbons.—To anyone who delights in counterpoint of the old-fashioned kind this book will be the source of genuine pleasure. The ten pieces are of moderate length and not of excessive difficulty, and they are full of surprises both in the contrapuntal treatment and in the

harmony which results therefrom. The original manuscripts are in the British Museum.

(J. & W. Chester, London)

**Trois Danses Exotiques**, by Leo Kok.—These are for piano. They are named *Danse de L'Esclave*, *Valse un peu Sentimentale*, *Danse Passionnée*. They are queer modern things. The first starts off with a whole succession of consecutive fifths, and has some rhythms in it that are suggestive of rag time. The next is full of chord clusters that sound awful. The third is in the key of one sharp in the right hand, six sharps in the left hand. But in all three of them the composer drops back occasionally into banal commonplace which shows what sort of music he would compose if he bothered himself to compose music.

### All About Heinz Unger

Dr. Heinz Unger, rising young German conductor, whose four concerts with the Philharmonic Orchestra at Leningrad recently made such a deep impression, is one of many distinguished musicians who have narrowly escaped becoming lawyers. He was born in Berlin in the year 1895, the son of Judge Jacob Unger. At school he received a classical education, but soon began to manifest a keen interest in music, fostered by the many opportunities which Berlin offers of hearing it. He was especially attracted by orchestral music, and conducting interested him greatly.

After leaving school he took up, at his father's wish, the study of law, which took him to Berlin and Munich. At



H. Natge photo

DR. HEINZ UNGER.

the latter city the conductor of the opera was Bruno Walter, whose inspiring performances helped to strengthen the student's growing resolution to abandon the legal career and devote himself to music.

Nevertheless he persevered with his studies until in 1917 he gained his doctorate and was called to the bar. Having thus by the sweat of his brow achieved an entry to a lucrative profession, he turned aside to dedicate himself wholly to music. From his schooldays he had, in his spare time, studied passionately the theory of music and the piano.

As regards the practice of conducting, he is self-taught, and is convinced that conducting cannot be learned in the classroom. In 1919, by the generosity of patrons interested in his talent, Heinz Unger was enabled to give a number of concerts with the Berlin Philharmonic Orchestra. These, originally arranged with the sole object of settling once for all the question whether music should claim him against the wishes of his parents, proved such a complete success with the public and the press that not only his future career as a musician, but also even his importance as a feature of the musical life of Berlin, seemed assured.

During his first winter season Mozart and Mahler provided the principal feature of his programs. In the second he was already engaged to conduct a part of the Anbruch concerts; the engagement was repeated in the following season. His next step was the foundation of a mixed choir, the St. Cecilia of Berlin, which has made such rapid progress under his leadership that it already ranks as the second in Berlin, immediately after that of Siegfried Ochs.

He received many engagements outside Berlin, not only in provincial towns like Magdeburg, Saarbrücken and Tepitz, but also in cities of the importance of Frankfurt and Vienna. In 1923 he conducted three performances of Gustav Mahler's eighth symphony (the Symphony of the Thousand) in the Grosses Schauspielhaus in Berlin, the audiences aggregating 12,000. These performances were the first since the Berlin premiere under Mengelberg in 1912, and were completely sold out.

Since 1924 Unger has conducted the concerts of the Berlin Friends of Music (founded in 1906) with the Philharmonic Orchestra, which in that winter resumed its activities, interrupted by the war. The pre-war conductors of the society were Fried, Steinbach and Wendel. Recently (January, 1925), Unger has conducted with remarkable success in Vienna, being immediately re-engaged for the autumn season.

Heinz Unger's musical inclination is modern, but his keen admiration of the work of Mahler, Schoenberg, Stravinsky, Ravel, Bartok, etc., has never excluded in him the love of the great masters of classical and romantic music.



## ARTIST PSYCHOLOGY

## VI. Magnetism

By Frank Patterson

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Magnetism is much talked of. With a good many musicians it passes for a mysterious force that causes some artists to be successful while others are not.

"Personal magnetism" or "Personality" in the world of business are considered to be real assets, and certainly no one will deny the vast difference which exists between people and the way people impress us and affect us. Some we instinctively like, some we instinctively fear, some we trust, some we hesitate to offend, some we put ourselves out to please, some we find imposing, some repulsive, some simply colorless and neutral.

Most of this instinctive feeling—as it relates to business, at least—is thoroughly deceptive. The only possible explanation of the successful "con man" is personality or magnetism and the unfortunate victims of their wiles know how untrustworthy their instinct has proved.

But, dangerous as it is to have faith in our reaction to magnetic personalities, or personalities the opposite to magnetic, it can certainly not be denied that this magnetism is a very real thing—whatever it is—and what it is nobody knows.

It has been claimed—by those who had physical culture apparatus or advice to sell—that magnetism is the natural product of buoyant good health. It has been claimed by others that it could be acquired by "taking thought" (and studying their "methods.") But two things are quite certain. The one is that magnetism is found where there is poor health. And the other is that it cannot be learned or acquired. One either has it or has it not, and the instinctive and instant like or dislike in varying shades and degrees that every person feels for every other person with whom he comes in contact, results from some characteristic that is innate and over which we have no control.

The question is, has this quality anything whatever to do with the success of a platform artist? I say, "platform" artist advisably, for it is, of course, possible that if the public has close personal contact with the artist the effect of magnetism might be heightened and strengthened.

The question then is—to restate it—has magnetism anything to do with the success of a platform artist? and the question amplifies itself in the following ways:

1. Is a musical rendition a positive production in light, shade and color, and is its effect upon the public direct as such?
2. Can the effect on the public of a good rendition be marred by lack of magnetism on the part of the artist?
3. Can a poor rendition be made successful with the public by the force of a magnetic personality?
4. What is the relation, if any, between magnetism and the platform manner, the appearance of the artist, the sort of clothes he or she wears, and so on?

Let us first of all dispose of the question last stated, No. 4, and get it out of our way. The answer to it is completely negative—magnetism is neither manner nor dress. Yet for the sake of the reader it may be well to point out that the effect of dress and manner depends directly upon magnetism. Things a Caruso can do, and by doing them add greatly to his popularity, might offend, or, at least, fall flat, if done by an artist of a different personality. Not less magnetism, perhaps, but a different sort of magnetism.

And to this extent dress and manner have much to do with public success and failure, in that, sometimes, an unfortunate artist does not look as he feels—how else can I express it? His magnetism is buried beneath an adverse appearance—like the fellow who looks comic but is at heart a tragedian. Yet this man may have such a magnetic personality that people instinctively like him, and feel sorry for him because he is trying to do the heavy villain when he ought to be laughing.

This apart, let us take up the propositions in order as they are above tabulated. With regard to No. 1 (q. v.) it may be pointed out, in the first place, that many highly successful artists are certainly not endowed with attractive stage personalities, and are devoid of magnetism—at least in so far as one is able to judge from personal intercourse off the stage. Some of them are positively repulsive.

In the second place, we may not overlook the fact that musical rendition is successfully and satisfactorily reproduced by talking machine and player piano—and we can hardly conceive of these instruments being magnetic, of having personalities, or of being able to transmit the magnetic personality of the artist!

This sounds like a perfect argument for the absolutism of art. The trouble with it is that, though most people acknowledge that the mechanical reproduction is perfect, few people are satisfied to let the machine act as a complete substitute for public performance. People still go to concerts, and even the radio—where one feels that the artist is at the other end of the wire—does not keep them away.

It is the same thing as conversation face to face or per telephone. And ask any salesman if he will risk a sale by trying to make it over the telephone! It is so easy to say no over the telephone! Why? Is it lack of the moral fibre necessary to personal contact? Is it a reminder and a reminder of savage days and boyhood days where the "compelling personality" of our interlocutor consisted of a threat to "beat us up" if we did not comply with his wishes? It is hard to say. But facts are facts—we are imposed upon by a forceful personality. It takes courage to oppose some people, but is that because they have magnetism? Is it love that makes us wish to favor them, or fear?

And, furthermore, is the natural desire to hear artists perform "in person" dictated by the artists' magnetism, or is it hero worship? We like to hear an orchestral work or an opera "conducted by the composer," even when the composer is a poor conductor, and the music would be far better in the hands of a routine man. Is this magnetism?

Probably not. Probably the whole question of the artist and the machine is dependent upon the mob instinct and the psychology of applause. Applause is a personal matter. We do not see ourselves applauding a talking machine, and the reason there is little applause at the movies is because there is nobody to come out and bow.

This, then, would appear to throw us back upon the

absolutism of art values, utterly divorced from personality and magnetism. Let us consider No. 2: Can the effect on the public of a good rendition be marred by lack of magnetism?

We must be careful here not to confuse magnetism with mannerism. It is possible for an artist to be so offensive in appearance, dress and manner that his audience is instinctively repulsed, but this is not magnetism or the lack of it. It is something else. And even great artists, like Von Bulow and DeFachman, have done things on the stage that were not exactly, shall we say, orthodox, without lessening their popularity.

This question, No. 2, is pertinent and important in view of the obvious popular belief, even among musicians and critics, that magnetism does react upon an artist's success. We hear, over and over again, the remark that such-and-such an artist "is a magnificent player but lacks magnetism."

If this is a statement of fact, then musicianship is surely of small worth, since one may possess it and yet fail for want of magnetism. If this were the case then one would be forced to the conclusion that the thing to test an aspiring boy or girl for would not be musical talent but magnetism. Is that possible?

Well, personally, it is my opinion that it is not possible. I believe that this word "magnetism" is used as synonymous to "feeling" or "sympathy," and that it makes itself felt not as any mysterious force that exudes from the artist, but in the form of light and shade of sound, that is, "expression."

Now, before enlarging on this, let us look at question No. 3: Can a poor rendition be made successful with the public by the force of a magnetic personality?

If a magnetic personality shows itself in a purely material manner, in details of light and shade—expression—then the answer to the above question must be affirmative.

In fact, we see it demonstrated often enough on the concert stage by artists—some of the great ones, too!—whose performance is ragged but offers such a wealth of scintillating detail of light and shade that it is vibrant with feeling.

Not that I would suggest to the student to neglect his technic and put his faith in magnetism. Technic is a prime necessity, and even those above alluded to who give occasional ragged performances possess technic sufficient to their needs. If they had to fear for their technic their performance could not be magnetic. They must be absorbed in their music and thrilled by their music to give such delight to their auditors. They certainly cannot be the victims of fear!

There is probably nothing mysterious about magnetism either on the stage or off. The entire basis of human conduct is fear and we are continually on the lookout for kindness and cruelty, dull, self-centered obtuseness or sympathy.

The curious part of it is that modern conditions have made possible so much error and deception in these matters. The animal no doubt knows his friends and enemies instantly and accurately. Man, on the contrary, is often deceived because modern economic conditions have sometimes turned the most sympathetic people into crooks. They

appear magnetic to us because we feel the sympathy. Our instincts react to the sympathetic side. We have no instincts which warn us of the modern development of crookedness.

But there is no deception in art. An audience cannot be deceived. An artist is either magnetic or he is not; he either vibrates to all of the delicate shades of sympathetic appeal in his music or he does not. This intricate detail of expression is far too delicate to be written down or learned. It must come directly from the heart of the artist.

The thing for the ambitious artist to do, then, is to endeavor to let his sympathies, his feelings, his magnetism, shine through his music. Get technic, but do not depend upon technic. Depend still less upon any mysterious force that is supposed to hypnotize the public.

There is no force in music but sound!

## Fredric Fradkin a Lamb

Fredric Fradkin, general music director of the Piccadilly Theater, recently was elected a member of the famous organization, the Lambs' Club. Mr. Fradkin is one of the best known violinists in this part of the country, and while still a very young man he has held many splendid positions during the past years. He gained considerable artistic prominence when he was concertmaster of the Boston Symphony Orchestra, and has a big following as a violinist of particularly fine talent.

## Baer Popular Summer Artist

Frederic Baer's popularity as a summer artist continues. The baritone was engaged for a performance in North Adams, Mass., for the Men's Club of the First Methodist Episcopal Church there on July 7.



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## RAVINIA HEARS FEDORA FOR THE FIRST TIME

Raisa Electrifies with Her Artistry—Martinelli and Danise Also Share Honors—Chamlee, Substituting at Last Minute, Makes Hit in Manon; also Bori—Tales of Hoffman Brings New Triumphs to Helen Freund, Bori, Tokatyan, Ananian, Danise, Defrere and D'Angelo—De Hidalgo and Schipa the Stars in Lakme—a Double Bill—Rigoletto and Boheme Repeated

RAVINIA.—The interest in the Ravinia season goes on unabated, this due in a larger measure to the excellency of the performances as well as to the change in the repertory. On Saturday evening, August 1, Fedora had its first hearing, the title role being taken by Rosa Raisa.

FEDORA, SATURDAY EVENING, AUGUST 1

Giordano's Fedora attracted an audience that not only taxed the capacity of the pavilion but also filled all the free seats outside the enclosure long before the first curtain came up. If truth must be written, the interest of the music lovers was not wrought up by the announcement that Fedora was to be performed, but by the cast billed by General Director Louis Eckstein, who once again put together three of his foremost singers—Rosa Raisa, Giovanni Martinelli and Giuseppe Danise. Rosa Raisa, a very serious student, had studied the role well and found in it sufficient opportunities not only to display her gorgeous voice but also to exhibit anew her knowledge of the stage, as a better bit of acting has seldom been seen on the stage of Ravinia than was done by this glorious actress-singer, who made the first act all her own and who throughout the opera electrified her hearers by the beauty of her voice and the force of her portrayal. Beautifully gowned, she looked regal to the eye; thus in every respect was her debut as Fedora a marked success.

Martinelli distinguished himself as Count Loris Ipanov. In splendid fettle he delivered such singing as to enthuse his hearers who clamored their approval after his first solo in the second act. One of the most popular singers at Ravinia, Martinelli often dominated the performance and he won many new admirers not only through the sheer beauty of his song, but also through his virile interpretation of the part. It was a glorious night for Martinelli and his success was in every way justified.

Giuseppe Danise who often sings mezza voce was more lavish with his vocal organ than usual—this was especially noticeable in his solo in the second act which was rapturously applauded. Danise, always highly satisfactory in every role in which he is cast, made a great deal of De Sirix, which had the allure of a real gentleman of the diplomatic corps. Leon Rothier, who appeared as Cirillo, by courtesy to the management, a small role to be sure, made much of it and his presence on the stage added elat to a very brilliant performance. Paolo Ananian, in the double part of Borov and Dr. Lorek, was, as usual, most correct. Giordano Paltrinieri was entrusted with two small roles—that of Desire and Baron Rouvel. Virgilia Grassi sang pretty well the music written for the part of Dimitri and she wore the travesty with a certain boyishness, quite fetching. Louis D'Angelo voiced the role of Grech, the captain of police, with good tones, and the smaller roles were entrusted to two utility men of the company. Philine Falco, as Boleslao Lazinski, proved anew that she plays the piano as well as she sings, and she won a success all her own as the Polish pianist. Gennaro Papi conducted.

RIGOLETTO, SUNDAY, AUGUST 2

Rigoletto was repeated with Florence Macbeth as Gilda; Mario Basiola as Rigoletto, and Mario Chamlee as the Duke. The balance of the cast was similar to the one previously heard at Ravinia.

MONDAY SYMPHONY CONCERT

The regular Monday night symphony concert, under the direction of Eric Delamarter, brought forth as soloist Merle Alcock, contralto, and Alfred Wallenstein, principal cellist of the Chicago Symphony Orchestra.

MANON, TUESDAY, AUGUST 4

Manon was repeated before an audience that left not a vacant seat in the pavilion nor on the benches outside the enclosure, while hundreds of standees were satisfied to hear the performance perched on the steps and platform back of the pavilion. Due to a sudden attack of laryngitis, Tito Schipa informed the management that he would be unable to appear as the young chevalier Des Grieux, and General Director Louis Eckstein, at the eleventh hour, called on Mario Chamlee, who had not sung the role for the past four years. Chamlee, an American tenor, who enunciates the French text as well as he does the Italian, made a hit all his own and proved an excellent substitute for the very popular Schipa. Chamlee, who is personally unknown to the writer except through his work, once again completely won this auditor as well as the balance of the public by the manner in which he delivered the music written for the tenor by Massenet. From his first utterance it was apparent

that Chamlee would give a splendid account of himself, and his interpretation of the part was in every respect enjoyable. Well dressed, his Des Grieux had the carriage of a nobleman, and he sang throughout the opera with his wonted artistry. After his various solos the audience broke forth in salvos of plaudits which must have shown the singer in what esteem he is held at Ravinia, where he is truly recognized as one of the leading singers of the company.

Lucrezia Bori was Manon. Heard a year ago in the part she did not impress so favorably, but in the year that has elapsed Miss Bori has revised her version of the role until she has made it a masterpiece—a creation all her own, a model for other sopranos to follow or copy. Charming costume Mmc. Bori looked ravishing to the eye and she happily caught the mood of the personage she represented, making her Manon a creature much more sympathetic and pathetic than the average interpreter of the role. Vocally Bori had seldom been heard to such good advantage at Ravinia. She sang gloriously, the lavishness of her tones making a deep impression on the audience which often gave full sway to its enthusiasm, clapping vehemently after several solos. Mmc. Bori's singing of Manon is one of the treats of the present season at Ravinia and due to her and Chamlee, the performance of Manon will rank among the very best of the season.

The balance of the cast was up to the standard of Ravinia. Desire Defrere portrayed well the title role of Lescaut. D'Angelo was a handsome De Brétigny. Paltrinieri was sufficiently funny as Guillot, Margery Maxwell excellent as Pousette, Philine Falco satisfactory as Rosette, Merle Alcock made much of the little part of Javotte, Paolo Ananian quite at home as the Inn Keeper, and Virgilia Grassi made a very alert servant. Louis Hasselman's conducting of the score had distinction and merit.

LA BOHEME, WEDNESDAY, AUGUST 5

Madame Butterfly had been cast by General Director Eckstein for his Wednesday night patrons, with Rosa Raisa again as Cho-Cho-San. Due to the sudden death of her father a change of bill had to be made, and Boheme was the substitution with Sundelius reappearing as Mimi, and Chamlee as Rodolfo.

TALES OF HOFFMAN, AUGUST 6

They do some operas at Ravinia as they have seldom been produced anywhere else. Among these must be listed the Tales of Hoffman which was produced early in the season and repeated again on Thursday evening, with a cast somewhat different from the first, inasmuch as Paolo Ananian appeared as Coppélius and Giuseppe Danise as Papertutto. Reviewing the performance in the order in which the singers

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were billed, the attention of the reviewer is first given to Helen Freund, who was entrusted with the difficult role of Olympia. A more exquisite doll than the one portrayed by the clever Chicagoan, member of the Chicago Civic Opera and a professional student of Mrs. Herman Devries, has not been seen on the lyric stage. Miss Freund made a hit all her own as the mechanical doll, not only through the sheer beauty of her voice and fine delivery of her solos but also by her inimitable mimics. Extraordinary is this young woman, who has established herself already as a favorite at Ravinia and at the Auditorium in Chicago. Lucrezia Bori was cast as Giulietta and Antonia. A more beautiful courtesan than Bori portrays would be hard to find. Gorgeously costumed she looked ravishing to the eye and she sang herself into the hearts of her admirers winning spontaneous plaudits after her various solos. Armand Tokatyan, in splendid fettle, was a handsome Hoffman, one who can sing as well as act, and he, too, met with considerable success at the hands of a well pleased audience. Ina Bourskaya was Nicklausse. Paolo Ananias was more than satisfactory as Coppelius and he shared with his colleagues in the approval of the public. Danise was certainly the best Dapertutto heard in these surroundings since the days of Maurice Renaud. Danise sang nobly and acted with distinction. Desire Defrere was very funny as Spalanzani, and Louis D'Angelo made quite a little of the parts of Crespel and Schlemil. Giordano Paltrinieri was a comical Cochenille. Having left the pavilion before the close of the opera, we missed the Antonia of Bori; the Dr. Miracle of Leon Rothier, the Vision of Philine Felso, and the Pittichinaccio of Paltrinieri. Louis Hasselmans was at the conductor's desk from where he directed a performance entirely to his credit.

LAKME, AUGUST 7

The first performance this season of Delibe's Lakme was given before an audience that packed the pavilion on Friday

night. Elvira de Hidalgo, in the title role, scored a huge success. Reviewing her performance, Glenn Dillard Gunn in the Herald and Examiner stated: "The Spanish coloratura song the Bell Song as though it had been written for her, with all the glittering display of facility, with a quality of enthusiasm so pervasive that it seemed to color the voice itself, with that care as to the moving line of the lyric phrase that bespeaks long and intelligent schooling. She is the most vital and vivid of the Lakmes who have sung for us heretofore."

Tito Schipa was the Gerald. Martin Stevers of the Chicago Tribune wrote: "Tito Schipa returned to his Ravinia followers last night as Gerald in the season's initial performance of Lakme. And it is a significant tribute to the esteem in which Chicago holds him that not even a drenching rain prevented a capacity house from turning out to bid him welcome."

The balance of the cast included, in the leads, Leon Rothier as the Nilakantha, Ina Bourskaya as Mallika, Desire Defrere as Frederic, and Margery Maxwell, Virgilia Grassi, Philine Falco and Paltrinieri in the minor roles. Hasselmans conducted.

DOUBLE BILL, SATURDAY, AUGUST 7

The Masked Ball had been billed for Saturday evening with Rosa Raisa and Martinelli in the leads, but became Raisa returned too late from New York, where she had been called by the death of her father, the Masked Ball will be given later in the season. It was replaced on this occasion by a double bill, La Navarraise and Pagliacci. La Navarraise was given for the first time this season, with Bourskaya and Tokatyan in the leads, and Pagliacci was given with Rosa Raisa and Martinelli in the leads, but because conducted Pagliacci, and Louis Hasselmans directed La Navarraise.

RENE DEVRIES.

and then resigned his post to succeed his father at Budapest, where he became leader in a string quartet, of which the cellist was the famous David Popper. He has written a great many compositions, not only for his favorite instruments, but also works in large form, symphonies, operas, concertos and chamber music. His favorite instrument was a splendid Amati.

Ernest Drangosch

Ernest Drangosch, pianist and musician, well known in the Argentine, died there recently. He was born in Buenos Aires, January 22, 1882, the son of German parents. He began to study piano when he was seven, and made his debut when only seventeen. When he was fifteen he went to Berlin, studying in the Royal Academy under Barth, Max Bruch and Joachim. Returning home, he won a scholarship from the Argentine Government and returned to Berlin, studying this time with Ansorge and Humperdinck. He played in

Europe, then returned to his native country, where, besides teaching regularly, he gave a series of eight recitals each year, which made his countrymen acquainted with all the best piano literature. Of late years he had held a chair in the Royal Conservatory. He composed a number of works, among them a concerto for piano and orchestra, a theme with variations, and an operetta. His most popular works were two piano compositions, Papillon and Romanza sin Palabras.

M. U.

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## OBITUARY

Charles W. Clark and Mrs. Clark

Charles W. Clark, whose untimely death on August 3, while seated in a Chicago theater with his wife, was reported briefly in last week's issue of the MUSICAL COURIER, had been for many years an international figure in the musical world. He was born in Van Wert, Ohio, October 15, 1865, the son of William Asbury and Virginia A. Clark. He went through the public schools of Van Wert and afterwards to the Methodist College at Fort Wayne, Ind. Endowed by nature with a baritone voice unusual both in quality and range, he early took up music for a profession, studying first with F. W. Root in Chicago and later in London with George Henschel and A. Randegger. His American debut—made with the Theodore Thomas Orchestra in 1897—was a great success. He toured this country six times, made two tours in Germany, and also sang in Italy, Portugal, France and Great Britain, giving no less than fifty recitals in London during his European career, and sang at such important musical affairs as the Birmingham Festival, with the Liverpool Philharmonic at the Broadwood and Boosey concerts and with the Halle orchestra. For a number of years previous to the war Mr. Clark's home was in Paris and he was very busy as a teacher. Returning to America after the war broke out, he accepted the position as director of the vocal department of the Bush Conservatory, Chicago, which he still held at the time of his death.

Mr. Clark married Jessie Baker in 1888. Mrs. Clark was with him at the theater. Returning home, after having seen the body taken to an undertaker's rooms, she suffered an apoplectic stroke shortly afterward and died without regaining consciousness. They are survived by three children, a son and two married daughters.

Jenő Hubay

Jenő Hubay, widely known Hungarian musician, died on July 13 on his estate at Locz, Czecho Slovakia. He was internationally known as a violinist and composer and as a teacher through his professorship in the National Academy of Music, Budapest, in which city he was born September 15, 1858. He studied with his father, who also was violin professor at the Academy, and won a state scholarship which brought him to Berlin to study with Joachim, 1871-75. He began playing in his native country in 1876, when only eighteen years old. Liszt heard him and praised him highly. When twenty years old he went to Paris and played at the Padeloup concerts there, the most famous at that time, won a great success, and became friendly with famous musicians older than himself, especially Viextemps. His first professorship was in the Brussels Conservatory, 1882. He formed a string quartet there, remained for four years,



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La Forge and  
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**ANTON BILOTTI,**

pianist, who is at present residing in Paris and who has been touring Europe giving concerts in all the large cities. Mr. Bilotti has won excellent criticisms from the daily press and is becoming recognized as a pianist of considerable ability. (Mishkin photo.)

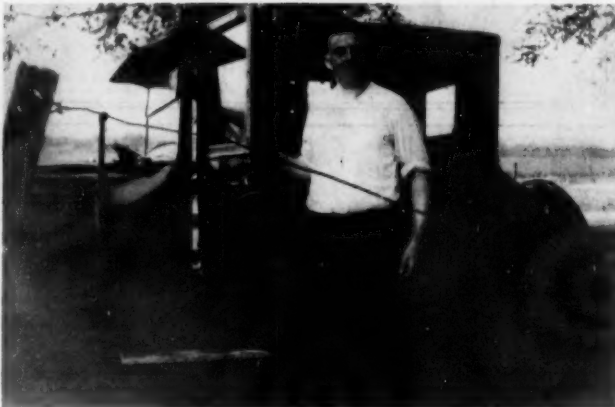
**TWO  
LIEBLING  
ARTIST-  
PUPILS.**

Ethel Louise Wright, pupil of Estelle Liebling, one of the principals of the Atlanta Municipal Opera Company (left), and Viola Sherer, dramatic soprano, soloist with the Goldman Band, another Estelle Liebling artist-pupil.



**BROKE A SPEED RECORD.**

This is a panoramic view of the speed merchant of the MUSICAL COURIER staff, Rene Deveries, of Chicago, patting his faithful Oldsmobile on the flank as a token of gratitude to it for having enabled him to break all records between Chicago and somewhere in Indiana. In the next picture of this series, which will not be published, Mr. Deveries is seen feeding his sturdy steed an extra bag of oats in recognition of its performance. The establishment of this unricaled record of fifty-nine miles plus per hour over the dirt and dirty roads of Indiana is authenticated by the following letter from Myron D. Kinsey, son of Carl D. Kinsey, manager of the Chicago Musical College: "At the start of this trip Mr. Deveries was a comparatively new driver. He had had his car only a few weeks. However, he started on the trip with the intention of establishing a speed record between Chicago and Fort Wayne, Ind. Mr. Deveries traversed the 200 miles in exactly three hours and forty minutes. This, as you can see, is an average of nearly sixty miles an hour. Mr. Deveries has since heard from the Oldsmobile people to the effect that this is the fastest time recorded in their office for any of their machines. I believe that Mr. Deveries deserves congratulations upon the record that he set for this distance, as many drivers of much more experience would have found this a hard job indeed."



**DR. KARL LISZNIEWSKI,**

member of the faculty of the Cincinnati Conservatory of Music, who just drove on from his home there to spend several weeks' vacation on Long Island. Dr. Liszniewski's wife, the well known pianist, Marguerite Melville Liszniewska, also of the Cincinnati Conservatory faculty, is busy teaching and playing on the Pacific Coast.



**MOMENTS FROM THE LIFE OF A NON-CONDUCTING CONDUCTOR.**

Fritz Reiner, the Cincinnati Symphony conductor, who has just been winning notable success as leader of the Hollywood Bowl concerts, and who is directing the Stadium concerts in New York this week and winning equal acclaim, motored all the way from Cincinnati to Los Angeles accompanied by Mrs. Reiner. (1) A picnic in the Rockies en route. Left to right, Fritz Reiner, Mrs. Andrews, Mme. Reiner, Mr. Andrews, Mr. Taube. (2) Getting luncheon material. Mr. Reiner, with the rod, and Mr. Andrews.





THE BUSONI MONUMENT.

In a recent issue of the MUSICAL COURIER there was told for the first time the final disposition of the remains of the late Ferruccio Busoni in an Ehrengrab offered by the city of Berlin. This is the first photograph to be published in America of the monument erected on the grave, also the gift of the city of Berlin. The work, by Sculptor Georg Kolbe, shows not a portrait, but rather a plastic symbol, suggestive of Busoni's mystic spirituality; on a high, slender pedestal of rose marble the little figure of a genius in light bronze seems to be soaring upward.



THE DE RESZKE SINGERS.

Left to right, Floyd Townsley, Ercyn Mutch, Hardesty Johnson and Harold Kellogg, in the garden of their villa at Nice, France, reading an interesting letter from Manager Charles L. Wagner in regard to their coming tour in America with the famous Will Rogers, who is making his first appearance on the concert platform.



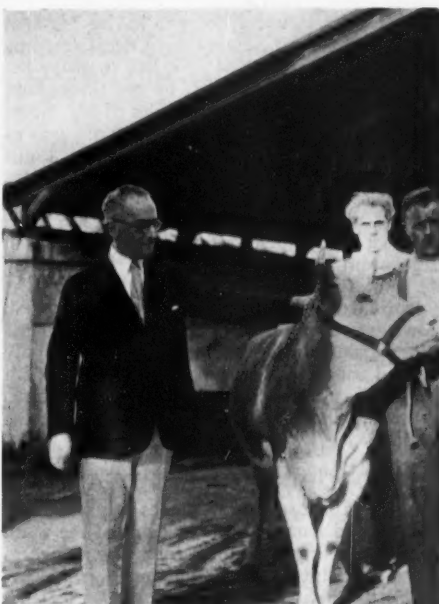
THE IRRESISTIBLE TWINS.

Alexander Zukowsky and Isadore Buchhalter, heads of the Chicago Philharmonic Conservatory of Music, as they appeared adorning a Chicago beach minus their usual habiliments and necessary musical appendages.



EDWIN SWAIN

photographed in Norfolk with (left to right) Mrs. Leonard, president of the Treble Clef Club; Mrs. Hancock, also active in Treble Clef Club affairs, and Miss Davidson, his accompanist. During July Mr. Swain appeared as soloist with the New York Symphony Orchestra in Chautauqua and also at several oratorio concerts. This month he is booked for appearances in North Carolina, Southampton and other summer resorts. Mr. Swain is under the management of Annie Friedberg.



JOSEPH SCHWARZ AND CARL FLESCH.

The Russian baritone (in background) whose debut in Rigoletto at Covent Garden proved one of the sensational successes of the London season, and the great violinist (left) visiting the cow stable at Mariaholden, the country estate of Mr. and Mrs. Schwarz in the heart of the Black Forest.



MARJORIE MEYER AND HER ACCOMPANIST.

The above picture was taken at Bolton Landing, Lake George, N. Y., the home of Marjorie Meyer. With her is Frederic Persson, Miss Meyer's accompanist.

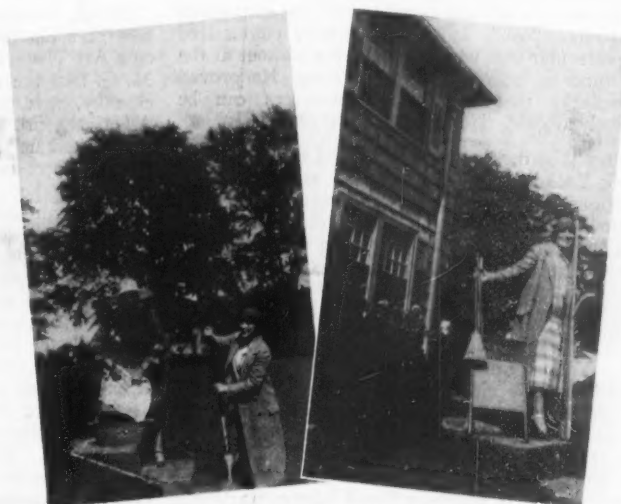


ARMAND TOKATYAN

snapped after one of his daily walks in Ravinia, where he is appearing with success this summer.

#### LUCREZIA BORI IN NEW ROLE.

Lucrezia Bori, one of the favorite sopranos of the Metropolitan Opera Company, is shown here with snapped on the day following her arrival at her new home in Highland Park. In one of the pictures she is shown at work with Mrs. H. Garrett. Miss Bori is appearing with great success this summer as a member of the Ravinia Park Opera Company.



# MUSICAL COURIER

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THE MUSICAL COURIER EXTRA  
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NEW YORK AUGUST 13, 1925 No. 2366

A symphonic poem is merely a bobbed symphony.

Good wine needs no bush and good music needs no critic.

The wild waves are those which broadcast the performances at the cabarets.

Rome burned while Nero fiddled, but today many violinists burn while Heifetz fiddles.

In music, as in other things, nothing is more terrible than active ignorance. With thanks to Goethe.

Some of the lyric stars think themselves so brilliant that they wonder how they can be looked at without smoked opera glasses.

An editorial note in a Northwestern paper says wickedly: "Helen Keller is able to hear some of the highest notes of a soprano. Then what's the advantage in being deaf?"

According to the New York Times, the number of persons in London who go to symphony concerts is only 15,000. If we told our English cousins how far that figure falls below New York they probably would set us down as another Yankee exaggerator.

The open air operatic performances in the city's free series were without question the first ever given hereabouts. Josiah Zuro very cleverly emphasized the spectacular side wherever possible without at the same time neglecting the musical side. He proved convincingly that outdoor performances can be genuinely artistic. He deserves great credit.

Milton Aborn, who has not invaded the opera field in New York in several years, has plans for an operatic season here next fall with a repertoire founded on Offenbach, but with Milloeker, Suppe and Chassaigne also represented, the various works seem to dictate. We shall be somewhat surprised if New Yorkers take to this sort of thing in paying quantities.

New York is being operated as never before. The baseball operatic circuit has just closed, the Aida nine playing first at the Yankee Stadium, next at the Polo Grounds (home of the Giants), and finally in the free series at Ebbsfield Field, run by the city. Now that that is over, we are to be fairly bombarded in September. A company from Boston starts the ball rolling at the Manhattan; later in the month the annual Gallo San Carlo season begins at the Cen-

tury, and, just for luck, something calling itself the Popular Civic Opera League, with John Belucci for president, proposes to do some opera across the bridges at the Brooklyn Academy about the same time. Allora, avanti!

The La Scala plans for next season are not yet announced but one guesses Toscanini has it in mind to do Salome—in Italian. Fuerstner has just published a new textbook of the Strauss opera in Italian, an excellent translation by Ottone Schanzer. The translation, from which extracts are printed in the Italian paper, Il Pensiero Musicale, is in many passages equal in beauty to Wilde's original French text.

Toscanini and Scandiani, the heads of La Scala, begged Herbert M. Johnson, the Chicago Opera director, when he was in Milan to release his two prima donnas, Rosa Raisa and Edith Mason, for the month of November that they might sing at La Scala, but Mr. Johnson was obliged to decline to do so as he could not spare two such stars from his repertory. The season this year begins on the unusually early date of November 3.

The fifth annual season of the Asheville Music Festival Association began there Monday, August 10. This year's festival, like last, takes the form of a week of opera by the San Carlo Opera Company. The opening performance was Tosca, with Bianca Saroya, Manuel Salazar, Mario Valle and Antonio Nicolich. The theater was sold out and filled with a brilliant audience which tendered most enthusiastic welcome to the artists and the Pavley-Oukrainsky ballet. Mayor John H. Cathey made a speech of welcome and presented the freedom of the city to Fortune Gallo and his artists. The house is sold out for the entire remainder of the week. This is the only pre-season engagement of the San Carlo Opera before it opens at the Century Theater in New York on September 21.

Rudolph Ganz was unfortunate in having his final Stadium concert on last Sunday night decapitated by a thunder shower so that half of it had to go by the board. But the reception which he got throughout the week must have warmed the cockles of Mr. Ganz' heart, showing him, as it did, that New York was as quick to appreciate him as a conductor as St. Louis has been. The beginning of this week saw the largest Monday evening crowd of the season to greet Fritz Reiner, well remembered from last year. Mr. Reiner gave a brilliant, electrifying reading of a well chosen program and the audience met him exactly where it had left off last year. At the end there was a long continued ovation which he was called upon to acknowledge repeatedly. Incidentally, Mr. Reiner's opening program, including intermission, was only an hour and three-quarters long, with the aid of a generous cut in the first movement of the Tschai-kowsky Fifth. This in itself was a heartily welcome innovation.

## THEODORE SPIERING DEAD

Just as the MUSICAL COURIER goes to press word has been received from London by cable of the death of Theodore Spiering in Munich following an operation. Mr. Spiering recently was appointed conductor of the Portland Symphony Orchestra, Portland, Ore., and his trip to Europe was partly for the purpose of gathering new and interesting material for his programs during the forthcoming season. Further details of the untimely death of Mr. Spiering will be published in next week's issue.

## SAID V. D. TO M. G.

Morris Gest sends word from Vienna that he has met there Vladimir Dantchenko, director of the Moscow Art Theater Music Studio, and that V. D. tells M. G. that the Soviet Minister of Finances, Lunacharsky, in response to a petition signed by "24,000 Americans prominent in society, finance, literature, theater and art" has agreed to allow the Music Studio to come here next season and play in New York and three other cities their repertory of peculiar versions of standard operas and original productions of others not so well known. How Morris could have gotten up a petition signed by "24,000 Americans prominent in society, finance, literature, theater and art" and left us out is more than we know. We shall ask him about it when he gets back and in the meantime try to curb our curiosity to see something that is called Carmencita and the Sergeant—our old friend Carmen with new variations, different, one is assured, from those artfully devised last year by the Honorable Ned Wayburn for the benefit of Geraldine Farrar. We are tempted to exclaim with some celebrated person or other, "Oh Music! How many crimes are committed in thy name!" but reserve this exclamation until Morris has come back and brought his annual invasion of Russians to show us.

## SOME REFLECTIONS

This being summertime, one may be permitted to do some thinking, not to say pondering—useless occupations which bring a man nothing, but amusing when the day is hot and the air is still, and there is silence only broken by the far away humming of an airplane sailing about out of sight beyond the trees, the humming, nearer by, of a hungry mosquito, and the somnolent faint clatter of a lawn mower somewhere in the distance.

Among the things are a few aroused by perusal of some remarks by Ed Howe in Howe's Monthly. Ed is rather proud of being a Kansas hick from the tall woods—or is it tall grass? He hides behind the hayrick, or sits in the shade of the silo, and writes his thoughts on the parchment of his sun-browned and toil-hardened hands.

Something happened to Ed the other day—or last winter, probably—he heard a symphony concert! He declares it wasn't his first. In fact, he takes off the unionmade bulldogs and declares himself a real highbrow with cherished memories of the New York, Philadelphia, Boston, Berlin, Vienna and London symphony orchestras.

But the one he heard last winter—or was it spring?—was none of these, though Ed says it was just as good.

It was the Minneapolis Orchestra. Its conductor was Henri Verbrugghen. Ed says so. He leaves us in no doubt about anything at all. He is careful to point out that Minneapolis is in Minnesota, and he then says, to quote him: "The director of the Minneapolis orchestra is named Henri Verbrugghen, a first class man."

But he (Verbrugghen) pulled a boner—that, at least, is the opinion of Editor Howe. He pulled a boner. (Such shocking language!) "In answer to thunderous applause after the last number, he returned to the platform and played Stars and Stripes Forever, a Sousa march; and Sousa never wrote a good one."

Wait! Wait! More is yet to come—more and better. Mister Howe continues: "How the New York smarties will sneer when they hear of it! And they will have excuse, for instead of hissing the audience cheered."

And so, more and merrier. Of course, lots of people will agree! Lots of people will agree, too, with the following, also quoted from the words of wisdom of Ed Howe of Kansas: "This foreigner with unpronounceable name has musical skill. And taste, I honestly believe, in spite of his willingness to cater to the American mob spirit. Perhaps he knows his name is under suspicion everywhere in America, and that Stars and Stripes Forever is what showmen call 'good business.' I'll wager that when among his countrymen he laughs at our musical taste and tells how he proved it was bad. But I noted that when he went to a much larger town he was afraid to try his Sousa joke and played Schubert's March Militaire, a really excellent thing."

So Schubert's March Militaire is "a really excellent thing" and Sousa "never wrote a good one." Well, well, Mr. Howe, thank you for telling us!

The trouble with Ed Howe is that he is a snob, like so many other Americans. He is ashamed of our American taste. He wants us grown up before we ever had a youth. He wants us to put on Dad's pants or Ma's skirts, like the kiddies do, and pretend to be grown up. It worries him that perhaps this foreigner with an unpronounceable name will get into the company of other foreigners with unpronounceable names and laugh at our bad taste.

It is not worth while worrying about Ed Howe and his brand of Americanism. There are too many Ed Howes in this country with the same brand of Americanism. If we started to worry about them—and it—we would load ourselves with a large sized worry.

The really interesting items in the facts above quoted are, first, that Verbrugghen played a Sousa march and, second, that the people who heard it were honest enough to cheer.

When America wakes up to the fact that its youth is something to be proud of, and makes up its mind to make its own musical pie, out of its own ingredients, to its own taste, it will create a music that will make Europe ashamed of its age.

"It is better to be a young June bug than an old Bird of Paradise."



## VARIATIONS

By the Editor-in-Chief

An old document which came to light in Naples not long ago, presents the study curriculum of pupils at a priestly music school in that city about the beginning of the nineteenth century. The plan was this:

Rise at half-past six.  
Wash at a quarter before seven.  
Musical practice at seven.  
Chapel at half past seven.  
Breakfast at a quarter before eight.  
Instruction by the maestri on the even days from nine to half past eleven.  
Instruction by the maestri on the odd days from eight to ten.  
Instrumental practice in groups on the odd days from half past eleven to half past twelve.  
Choral and orchestral practice on the even days from a quarter past ten to half past twelve.  
Literary studies from one to three.  
Dinner at three.  
Recreation at a quarter before four.  
Literary study or walk at a quarter after four.  
Recreation after the literary study at a quarter before six.  
Musical study at a quarter after six.  
Chapel at a quarter after nine.  
Supper at half past nine.  
Bed at a quarter after ten.

All that was very well for a Naples conservatory and Naples music student of the early part of the nineteenth century, but it would never do for the average miss who studies in these times. Her daily routine reads something like this:

Rise at ten o'clock after breakfast in bed and read illustrated morning papers.

Wash and otherwise primp from quarter past ten until eleven.

From eleven until half past eleven stand in front of the mirror and do poses as Madame Butterfly, Tosca and Mimi.

At quarter of eleven eat half a box of chocolates. At twenty minutes after eleven sing once, each, in full voice, accompanied by plenty of pedal on the piano, the leading arias of Madame Butterfly, Tosca, and Mimi.

At half past eleven telephone to singing teacher that it will be impossible to take a lesson owing to illness of aunt who is visiting from out of town.

At quarter of twelve finish the box of chocolates.

At twelve o'clock look at picture album called Prima Donnas in Their Favorite Roles.

At quarter past twelve finish practice by singing at full voice the arias of Madame Butterfly, Tosca and Mimi, and posing the action of those roles before the mirror.

At half past twelve start the second box of chocolates.

At quarter of one 'phone to girl friend for ten minutes and talk about Gigli, Jeritza, the theaters, Galli-Curci, gowns, Rethberg, Bori, the sales at the shops, men, and dancing.

At five minutes of one finish second box of chocolates.

At one o'clock, luncheon.

At half past one motoring with young man friend.

At two o'clock start third box of chocolates, provided by the motor young man.

At three o'clock arrive at tea and tango parlor.

At half past three begin to talk about Madame Butterfly, Tosca and Mimi and keep on indefinitely.

At quarter of four learn new dancing steps and practice assiduously.

At four o'clock finish third box of chocolates, drink tea, and eat toasted English muffins, cheese crackers, marmalade and petits fours.

At half past five motor home.

At quarter of six read the illustrated evening papers.

At ten minutes of six look in album, Prima Donnas in Their Favorite Roles.

At six o'clock listen to mechanical music machine records of the arias of Madame Butterfly, Tosca, Mimi.

At quarter after six dress for dinner.

At quarter of seven start fourth box of chocolates.

At seven, dinner.

At quarter of eight leave for opera house, to hear Madame Butterfly, with another young man in another motor.

At nine, during intermission, finish fourth box of chocolates.

At eleven, go to dancing restaurant.

At half past eleven, supper.

At quarter of twelve, dance.

At half past two, visit studio of friend of the second young man friend, and dance.

At quarter of three, take moonlight motor ride.

At half past three, home.

At quarter of four, to bed, with fifth box of chocolates and album, Prima Donnas in Their Favorite Roles.

"I have yet to meet a thoroughly bad man," declares Henry Ford, the automobile manufacturer. How about the man who prints theatrical programs and hides the cast page among so many advertisements that the playgoer cannot find it before the curtain goes up and the lights go down?

We have solved it. The modernistic composers simply have established a melodic moratorium.

We saw an autograph album not long ago in which Leo Slezak, the (then) Bohemian tenor, had written something we thought worth copying. Here it is, and it might be called *Das Ewig Weibliche*:

"When creation still was young and the gods were looking at the worlds swinging in space, their attention was called to a planet called the Earth on which had been placed a solitary man. He looked so lonely that the gods thought he needed a companion but they had employed all their materials—not a single element was left. When the gods gathered in counsel and after much discussion the God of Love said: 'Let us take the roundness of the moon, the wisdom of the serpent, the entwining of clinging vines, the trembling of the aspen tree, the slenderness of the rose bush and the velvet of its flower, the gentleness of the falling leaf, the captivating glance of the fawn, the gaiety of the sun's rays, the laughter of rippling waters, the constancy of the stars, the tears of the mist, the melody and harmony of the Pipes of Pan, the inconstancy of the wind, the timidity of the hare, the vanity of the peacock, the courage of the lion, the brilliancy of the diamond, the sweet flavor of honey, the cruelty of the tiger, the warmth of fire, the purity of fresh fallen snow and the cooing of the dove and unite all these and form the most wonderful thing of all Creation—a woman.'

"After the gods had formed this lovely creature, they introduced her to the lonely man. A few weeks later the man came to The Garden of the Gods and said: 'This paradox you have given me disturbs me greatly. She chatters without rest and takes all my time. She laments for nothing at all and ever and anon she changes her mind, and when I inquire "Why?" she answers "Because."

"So the gods took the woman away for observation. In a few days the man returned to the gods and said: 'My life is solitary since I returned the woman you gave me. I remember how she danced before me and glanced at me from the corner of her eye. How she sang to me, tormented me, comforted me, played with me and clung to me. I do not understand her, but I am lonely. While I fear I cannot live with her I am absolutely sure I cannot live without her. I do not understand her, but I want her to come back.'

"The observing gods did not understand the woman either, so they gave her back to the man, and in all the centuries since, neither gods nor men have understood her, and they never will. She is The Eternal Mystery."

Germaine Schnitzer is fond of musical anecdotes, which she tells with a keen sense of humor and a delightful French accent. One of her pet stories relates to Moriz Rosenthal and his visit to Richard Strauss, whom the pianist found seated at the piano, on top of which were scattered open orchestral scores by Beethoven, Wagner, Liszt, Mozart, Berlioz, Schumann, etc. "Oh," remarked Moriz pleasantly to Richard, as he pointed to the music of the other men, "I always had imagined that you compose from memory." At that instant Strauss conceived the hatchet theme of his *Elektra*.

A German critic refers to modern French compositions as "lemonade music."

What's in a name? One of the forerunners of Beethoven was Friedrich Wilhelm Rust. His works are full of it.

There is a description in the Popular Science Magazine of how to open a safe with a tuning fork. This department refuses to reprint the directions. Musicians are only human.

Why the three B's of music? Why not the twenty-five B's—Bach, Beethoven, Brahms, Berlioz, Bruckner, Balakirew, Bizet, Boellman, Bellini, Borodin,

Bruch, Balfe, Bantock, Bartlett, Bazzini, Beach, Boccherini, Boieldieu, Bossi, Brockway, Bridge, Brüll, Buck, Bungert, Bartok. No, there are twenty-six, for one must not forget Badarczevska, much anathematized composer of *The Maiden's Prayer*.

In the effects of the late Emil Liebling, of Chicago, pianist, litterateur, teacher, and composer, there was found a series of memoranda called "Life's Little Troubles," of which these were some:

The parents who inform you that they do not wish Sallie to become an artist, but only to play for company.

The student who at the eighth lesson inquires if it is the sixth or seventh of the term.

The charmer who comes to your office about an hour too early, leaves her music roll and then starts out on a shopping tour, returning every fifteen minutes with her purchases. A wrangle over the counter finally causes her to arrive too late for her lesson.

The mother who sits at your elbow during her daughter's lesson, and says: "Now, Sallie, you never played as badly as that at home."

The girl who wants to study Liszt's second rhapsody because it was presented to her by an uncle.

The inquisitive student who begins to ask lengthy questions after her lesson is finished and while the next pupil is waiting to commence.

The old pupil whom you have not met for fifteen years, but who in the P. S. of her letter asks for a list of 500 practical teaching pieces.

The pupil who leaves her jewelry on the piano.

The student from out of town who pens special delivery letters or sends telegrams which are delivered at your home at 2 a. m.

The anxious inquirer who insists upon knowing whether it will pay and how long it will take.

The student who always makes a new mistake whenever an old one is corrected.

The one who wants to begin the piece all over again because she thinks that she can do it better the second time.

The pupil who wants to know what the composer was thinking of when writing that particular nocturne.

The pupil who hands you small local checks on out of the way localities, leaving you to pay the exchange.

Finding out that your best pupil has left you by seeing her name on another teacher's program, playing the pieces you taught her. (This is especially pleasant.)

The omniscient student who has heard everybody, played everything, been everywhere and then compromises on the *Träumerei* when asked to play.

The student who straps her music roll so tight that no person on earth can undo it.

And, finally, the girl who believes in the "open door," and never shuts yours when leaving.

Czerny's opus record never has been questioned, but how about Solomon, of whom it is said (1 Kings, ch. 5, v. 12): "And he (Solomon) spoke three thousand proverbs; and his songs were a thousand and five."

Franklin P. Adams, the Evening Mail's man of mirth, once suggested that the No. 6 Liszt rhapsody should be called the "wrist rhapsody."

One dissenter at a recent Schönberg concert in Vienna made lusty noises with an automobile horn. Signal honors for Schönberg.

If Bernard Shaw had not become a successful author he might have been a great prima donna. Not long ago in the course of a public address, he said: "I honestly believe that I am something much superior to the average of mankind."

No, Sophronisba, Rubinstein's *Trot de Cavallerie* does not fit the steps you mention.

Affable Passenger.—Indeed, and you are a music hall artist! I am a banker, and I think it must be at least twenty years since I was in a music hall.

Music Hall Artist (regretfully).—And I am quite certain, sir, it's twenty years since I was in a bank.—Sacred Heart Review.

A music editor, desiring to please his readers, asked for suggestions from a group of musicians.

"How can I make this paper ideal?" he inquired.

"Cut out the concert criticisms," said one.

"Cut out the educational articles," said another.

"Cut out the pictures," said a third.

"Cut out the reviews of new music," said a singer.

"Cut out the European matter and devote the space to Americans," said an American composer.

"Don't say so much about the local American product and give us more about new Russian music," said a Russian.

"Don't have a front page picture," said W.

"Don't have editorials," said X.

"Don't have personal items," said Y.

"Don't have 'Variations,'" said Z.

"Don't have advertisements," said Dash.

"Don't call the paper *MUSICAL COURIER*," said Blank.

"Don't!"—

But just then we decided that if we listened any longer we would go into the retail shrapnel business.

LEONARD LIEBLING.

## APPLAUSE AND ENCORES

There has been a great deal of discussion of the question of applause at concerts and the closely allied theme of encores. Some people demand full and unlimited liberty for the audience in the matter of expressing approval and disapproval; others full and unlimited liberty for the artist in singing and playing what he likes. Knowing that most applause, like most mass activity, is perfunctory, dictated by convention, and certainly not expressive of a considered and therefore valuable opinion, the ideal advocated by highbrows is the total elimination of such expressions by rule. That, however, admittedly creates an atmosphere that is disheartening, even to the artist whose art has supreme contempt for popular approval, and who knows that in art, public opinion—at any rate contemporary opinion, can never form a criterion, because the great artist sets a standard instead of following it. Here Goethe's word: "Wer Wahrheit sucht, darf nicht die Stimmen zählen," is true as true can be.

On ethical premises the argument will never be settled. There is, however, another approach, namely from the judicial side. The advocates of free expression little think that free expression in a concert hall is undemocratic, because it gives into the hands of a minority the power to alter the rules. When you buy a ticket you acquire the right to hear a concert according to the printed program, within about the time ordinarily required by such program. A slightly varying amount of applause is included in the advance calculation. Undue applause, forcing the artist to repeat a piece or add another before the program is finished, is a violation of the contract between the concert giver and the concert goer, and therefore unjust. If the concert goer happens to be a critic, the delay so caused may, and often does, work to the disadvantage of another artist, and certainly to the discomfort of the critic. Even if the demand comes from the majority, the minority is "violated," i. e., forced to listen to something it may not like, and certainly has not contracted for.

But, legal arguments aside, is not applause a foolish convention anyway? An artist plays a piece or sings a song of three or five minutes' duration. Then follows the applause, inevitably, and simply because the piece is finished, whether it has been well or badly done. At the end of a ninety minute recital consisting of small pieces (according to the prevailing mode) have you heard ninety minutes of music? No—you have heard sixty minutes of music and thirty of noise, of one kind or another. Your esthetic pleasure is diluted by fifty per cent. of anti-esthetic elements. Our suggestion is moderation; applause by all means, but sincere applause, not perfunctory. No applause during groups or between movements, only at the end of a larger unit of performance. And encores: only at the end, if at all.

As for the anti-demonstrator, he has no standing in court. He has seen the program in advance; his side of the bargain is to listen and nothing more. Insofar as he does not know the pieces he has bought a cat in a bag. "Caveat emptor"—let the buyer beware!

## SAY WE!

Says Philip Hale, in his Notes and Lines column in the Boston Herald:

Percy A. Scholes of the Observer, London, having heard Rigoletto and Falstaff, felt moved to write an article about "The Two Verdis." The former opera he characterized as a "conventional, crudely colored, blood-and-thunder thing with tunes that are rank vulgarities with the merest pom-pom accompaniments."

Dear, dear! Do you find nothing Mr. Scholes in the meeting of Rigoletto and Sparafucile? Do you call the orchestral accompaniment for that scene "pom-pom"? Do you find nothing in Rigoletto's monologue before he enters his cottage? Do you find the quartet rankly vulgar?

Good for Mr. Hale! One of our pet aversions is the critic or high brow musician who can see nothing in Verdi, one of the very great creative geniuses of music. Another aversion is the superior musician who thinks jazz is horrible and vulgar. Some of it is—and some of it is something else already yet. Another aversion is the person who plumps solidly for a composer, particularly Bach, or, as is the fashion nowadays, Brahms. These men wrote a great many magnificent compositions; they also wrote a great many dull, uninspired ones, and any intelligent person will exercise his own judgment and taste in selecting, instead of blindly worshipping a name.

## YES, AND NO!

Ernest Newman approves of some things musical here and disapproves of others. One thing that impressed him was the insatiable American appetite for music: "The attendances," (at symphony concerts, etc.) he writes in the London Sunday Times, "make an Englishman ashamed of himself and his country." As for the orchestras, he gives the Phila-

delphia the palm. "I find it difficult to believe that there can be a better orchestra anywhere than the Philadelphia," is his frank admission. On certain opera singers at the Metropolitan he also thought well. Three Americans were especially cited. His unusual tribute to Rosa Ponselle has already been printed here. He also spoke of two others: "Lawrence Tibbett, besides singing excellently, gave us a piece of acting that was so far above what one has come to expect in opera that not a single spectator could be in doubt as to its superfine quality." Of Edward Johnson we read that he "has a charming tenor voice, and uses his brain in his acting."

## ASTONISHING

A review in the Daily Telegraph, London, of Sig-mund Spaeth's book, The Common Sense of Music, which has just been published in England by John Lane, illustrates strikingly how foolish it is to write when you don't know what you are writing about. The review is so inapt that it is quoted in full:

In the preface he re-echoes the author of the Pervigilium Veneris: "If you think you are not a musician or even a music lover, read my book. And if you think you are a musician or a music lover, or both, read it just the same." Yet the Western musician (or music lover) in reading Mr. Spaeth will find many things to puzzle him unless he happens to be on familiar terms with American popular song, or maybe, titles. We confess that we do not know of a "Song of Love in Blossom Time" "created" by the Unfinished Symphony. The author is at pains to quote homely examples—homely, that is, to his countrymen. "Way down yonder in the cornfield" sounds familiar somehow, yet we cannot "place" it any more than we can place "Marching thro' Georgia." Mr. Spaeth takes great care to illustrate his meaning with everyday facts and words. Melody to him is jam—bad for the digestion. He suggests a course of music à la carte with Weber, Gluck, Haydn, Handel, and Mozart for the entrée or a quick luncheon; Bizet and Gounod for dessert, and Rimsky-Korsakoff as a "Russian dressing to the salad of Moussorgsky." Bach, Beethoven, and Brahms are staple food, and there is a relish, we are told, in a two-part invention, a minuet or a waltz as treated by such masters. Again, the mere Westerner will object that he knows no waltzes by Bach—but let that pass. So anxious is the author to peptonize musical knowledge that he actually offers a lesson in "piano harmony" on the subject of "the familiar chopstick." No doubt this eagerness to popularize appreciation is very worthy, but would not a little elemental harmony—applicable to piano as well as to music in general—be simpler and more serviceable?

It is astonishing that the Telegraph reviewer does not know about the Song of Love in Blossom Time, for the musical comedy, with score made up of Schubert's music, was a tremendous success in London three or four years ago. That he cannot place Way Down Yonder in the Cornfield or Marching Through Georgia is nothing remarkable. There are very few Americans, for instance, who can place or even know that there exists such a thing as the English

## TUNING-IN WITH EUROPE

Simultaneously in Germany and in England there have been demonstrated apparatuses for producing "light-music," i. e., colored light moving in ever-changing shapes, rhythms, and combinations corresponding to the harmony or counterpoint of music. In England it is Thomas Wilfred's Clavilux, in Germany Alexander Laszlo's Farblichtklavier. In both instances it is a keyboard instrument owing its germ idea to the clavier à lumière of Scriabin, and his thoughts on the unity of the arts. In both cases the light is projected in abstract shapes originated by an artist. In Wilfred's case it is wholly independent of music; in Laszlo's it accompanies music to which it is adapted or which is written to synchronize with it. The eternal question of the unity of the arts is once more afloat. So far it has been the unity in which there is no strength.

Professional circles in Germany are very much excited about a ministerial decree which makes music teaching an offense unless you have a license from the state. The older generation of practising teachers is, however, protected by a special exemption. This is the reform which has also been agitated in the United States; and whatever virtue there may be in it, it is well to note that the organized German music teachers, now that the State has taken the matter out of their hands, are dissatisfied with the new order.

What must astonish the outsider, however, is that the destinies of many thousands, of a whole profession, should in a modern state be decided by a "decree" which has the force of law, without having a legislative basis. Government without the consent of the governed, and in a republic, too!

After going through what Percy Scholes calls a six months' meteorological misery, London has enjoyed a few weeks of heavenly sunshine. During

popular patriotic song, Land of Hope and Glory. The funniest thing is the reference to the "familiar chopstick" which the reviewer appears to take as a literal expression. Can it be that the famous Chopsticks Waltz is an unknown quantity in London?

## LONDON OPERA

Admirable is the frankness of the London Opera Syndicate, Ltd., which promoted the season that closed last month at Covent Garden. There was a loss, says their statement, on both the German and Italian seasons. Only four operas attracted enough money to the box office to pay for their production and of these only two, Der Rosenkavalier and Tosca, sold the house out completely. Two operas that had been expected to draw, Elektra and The Barber of Seville, attracted very little business indeed. The promoters, we are informed, expected in advance to lose money, and do not consider the deficit prohibitive. The question as to whether or not the same syndicate will promote another season next year depends on certain circumstances, and has not yet been decided.

## STRIKE ONE

Hooray! Score one for poor, downtrodden America, the butt for the abuse of distinguished foreign visitors, who upon returning home, tell their compatriots the "truth" about us. However, here comes Morris Gest, the American theatrical manager, and he tells the Paris reporters that "America is artistic. Europe is materialistic. America isn't ready to give her art to Europe, but, on the other hand, it is time we realized that Europe has very little now in the way of art to give to America. Paris theaters which once took a genuine pride in artistic creation are now in the grip of a ring of money-changers who have invaded the temple of drama and who will only be driven out by evangelistic whips. Our materialistic tendencies are disappearing while theirs are increasing."

## A BIT OF CHEER

We are very grateful, though we do not know her personally, to the lady in Berlin who sent us the little booklet about herself this hot summer, including a frontispiece portrait that makes us hope she sings as well as she looks. The following choice English translation cheered an odd five minutes:

Highly esteemed dear Madame,

Most able interpreter of Mozart, the unequalled, who was bearing the voice of heaven, I congratulate you, in fullest admiration of your art, I was to listen to at the Hall, which has been sacred by his earthly life.

very respectfully

sign. Prof. Jul. Neumann

Central representative of the Mozart Community

those weeks it has packed two opera houses day after day, with some days ninety in the shade. All winter there has been no opera at all. And why this queer arrangement of seasons? Because, quoting the same authority again, "a relatively small portion of the population is not allowed to kill anything worth speaking of between April and August 12, and hence is driven out of its country homes . . . into London to enjoy music—and 'decoration.'" Anyone interested in opera in London, therefore, should begin by agitating a game laws reform.

"When the fanfare heralding the approach of the King and Queen struck with shattering impact upon the joyous march being played by the massed bands, the gorgeous dissonance must have convinced his Majesties' Indian orderlies that there was something to be said for our usually staid English music after all."

Now if this shattering impact had occurred in a modern composition, "gorgeous dissonance" would have read "ugly cacophony." Isn't nature wonderful?

Higher Musical History from the London Observer's letter box:

"Sir.—So many unkind things are being said about poor dead Donizetti just now, mainly on wholly mistaken racial grounds, that I beg leave to remind your readers that he was a Scot and not an Italian. His family name was Italianized from plain Izett, which via Don Izett became Donizetti. This, I trust, may help some writers to stop accusing his shade of being a facile, futile, and childish Italian, lacking the proper profundity of the 'Nordic' races.

Your obedient servant, L. C. M."

"It is the men about whom it is possible to have two or even more opinions who are permanently arresting figures in history," says Lord Oxford. This might apply also to musical history.

Mme. Jeritza, who simply can't keep her name out of the papers, no matter how hard she tries, says that her favorite operas are the three T's—Tosca, Tannhäuser and Tote Stadt. Almost a T-totaller, as it were.

C. S.



## THE BAYREUTH FESTIVAL

(Continued from page 5)

Festival with Die Meistersinger, for no other work of Wagner's maturity gives so great a variety of work to the chorus. In the riot scene at the close of the second act the turmoil was stupendous, and yet one heard all the parts quite clearly and distinctly. One thing, however, did not happen here: there was no emptying of waterpots upon the crowd from the windows. The riotous crowd quickly dispersed at the sound of the night watchman's horn. Siegfried Wagner, who produces his father's works, evidently has the idea that medieval Germany regarded its policeman with a respectful awe and was as submissive to authority as the Germany of today.

## A WONDERFUL CHORUS

In the closing scene of the last act the chorus was superb. It swept one off one's feet in the acclamation of Hans Sachs. No one who heard it will ever forget its pure and tremendous tone. Then, in the fugato passage, in which the absurdity of Beckmesser's pretensions are discussed, there was the correct lightness and quickness, giving the exact effect of a crowd murmuring their disapproval. Indeed, the whole of the work of the chorus showed what perfection can be obtained by adequate and careful training. The stage management was as excellent as the work of the chorus.

Dr. Muck handled his orchestra in a large-sighted way technically. He made the music laugh with everything else, so that all the superb humor—the greatest humorous music which ever came from a composer's pen—exquisitely revealed its message. Never for one moment did one miss the music's girth or its amplitude of spirit.

Hermann Weil was the Hans Sachs and he was a Sachs as ready to argue as to smile. In the monologues he neither

missed their humor nor their philosophy, and the great "Wahn! Wahn!" was magnificently sung. In this he gave the impression of a man whose magnanimity of spirit is the measure of his poetic understanding of the sadness of life. Heinrich Schultz, who was the Beckmesser last year, again appeared in the part, and so good was his interpretation on the whole that it was a pity that in the last act he allowed himself to pass beyond comedy to farce.

## AN UNPARDONABLE SIN

The part of Walther was adequately played by Carl Clewing of Berlin, who has the dignity of a noble, and a voice of tremendous power, which soared easily over the orchestral and choral climaxes. Hans Beer of Steinach was a sprightly David, and as Pogner Willy Bader of Dresden sang well but committed an unpardonable offence in stepping to the front of the stage and giving his address to the brethren of the guild as though they were seated in the "Fürsten-Gallerie." When the Festspielhaus was opened in 1876 Wagner had a notice posted in the dressing rooms, in which he gave to his singers a last request never to address the public, but always the other actors. Evidently Willy Bader has never been informed of Wagner's directions, for although he is a bass he displayed all the tricks of the tenor and the prima-donna.

Claire Born was a very good Eva, one of the best I have seen. She not only looked charming and youthful, but her singing was a marvel of beautiful tone and fine inflection. Lotte Dörwald was a Magdalene with a fine voice that cannot contain itself on a small place. One could not help feeling sorry for the future of little David's domestic happiness with this managing lady as his wife. All the mastersingers looked mediaeval and dignified and a special word of praise is due to their president, Fritz Kothner, for Willi Sonnen, of Braunschweig, was particularly good in the part.

Altogether it was a superb performance and after the final fall of the curtain the cheering audience refused to leave the theater until Siegfried Wagner bowed his acknowledgments.

## PARSIFAL

On the second day of this Festival, Parsifal was given and Dr. Muck again conducted the performance. Although the work is now performed with sincerity and devotion at the Metropolitan, at Covent Garden and at most of the opera houses of Germany, yet only in the rarefied atmosphere of the Bayreuth theater can I obtain a full measure of the mystic effluence from his work. In no other theater am I able to reproduce the thought and emotion aroused by the Bayreuth performance. The smooth harmonious working of the infinitely complex scenic resources is without any parallel and the almost miraculous stage management was at this performance at its best. This impressive performance was above any reproach, and the orchestra, the singers and the impeccable chorus all contributed to its success. The orchestra played magnificently throughout. Indeed, it was as perfect as one could wish to hear.

Lauritz Melchior, who sang the part of Parsifal, has improved beyond all recognition. Bayreuth has certainly made Melchior a great artist, and a great Wagnerian singer. He managed his voice admirably, and held the attention from the first moment by the way the tones came through without effort. He carried his final scene in the drama to a magnificent climax. Carl Braun as Gurnemanz sang the part with great vocal beauty, and Theodor Scheidl, also of Berlin, was the Amfortas. He was the embodiment of the soul of the character and all it stands for. In voice and bearing his identification with "the beauty of repentance" was complete. Eduard Habich was an impressive Klingsor and Rudolf Watzke's fine bass voice again sounded magnificently in the part of Titurel.

## KEMP A GREAT KUNDRY

Barbara Kemp endowed the part of Kundry with a romantic fascination, and the muted delicacy of her style as an actress makes her one of the few great impersonators of the part. She sang the music dramatically, but it was never dark or menacing and in the garden scene she was always

smooth and yet enticingly passionate. The choruses in the Temple of the Grail, as well as in Klingsor's magical flower garden were superb. I shall defer to a later article any reference to the new plastic scenery. Everything was carried out with the utmost reverence, and the audience did its part by refraining from any applause. Done as it is done in Bayreuth, Parsifal is to me the most marvellous of all Wagner's works—the ultimate achievement of one of the greatest geniuses the world has seen. G. MacCAFFREY.

## A Popular Ballad

Give Me One Rose to Remember, a new ballad by Frank Grey, is being much used this summer. Florence Otis, soprano, who is singing during the season at Starlight Park with band, writes in to say that the song is going beautifully for her there, and will be featured on all her programs. Erna Cavelle, concert soprano, is having equal success with the song, singing it at the Thousand Island House in Alexandria Bay, where she is the chief summer feature. Marcus Kellerman, baritone and teacher of Detroit, in a series of appearances with the Municipal Band, is also using the number, among many other Witmark songs, and it was recently recorded for Brunswick by Mario Chamlee, Metropolitan Opera tenor.

## Kahn Lays Dormitory Cornerstone

On Wednesday, August 5, Otto H. Kahn broke ground at Stony Point-on-the-Hudson for the Lillian Nordica Memorial Dormitory, the second of the buildings projected by the American Institute of Operatic Arts, of which Max Rabinoff is director. There were about 100 persons present, including a group of Cleveland business men who are interested in the Institute. After Mr. Kahn's speech a chorus of thirty-five voices, now being trained by the Institute, sang.



TWO WELL KNOWN FIGURES.

Left to right: Kapellmeister Karl Kittel, chief of rehearsals, and Carl Clewing (Walther, Parsifal).



LAURITZ MELCHIOR,

the Metropolitan's new tenor, who sings Parsifal and Siegmund at Bayreuth this summer. (Caricature especially drawn for the MUSICAL COURIER by Mardi Wetzel.)



SNAPPED IN BAYREUTH.

Left to right: Olga Blomé (Brünnhilde), Siegfried Wagner, Emmy Krüger (Sieglinde, etc.).

## BAYREUTH FESTIVAL SNAPSHOTS



A POPULAR GROUP.

Left to right: Theodor Scheidl (Amfortas), Dr. Hermanns (assistant), Dr. Karl Muck (chief conductor).

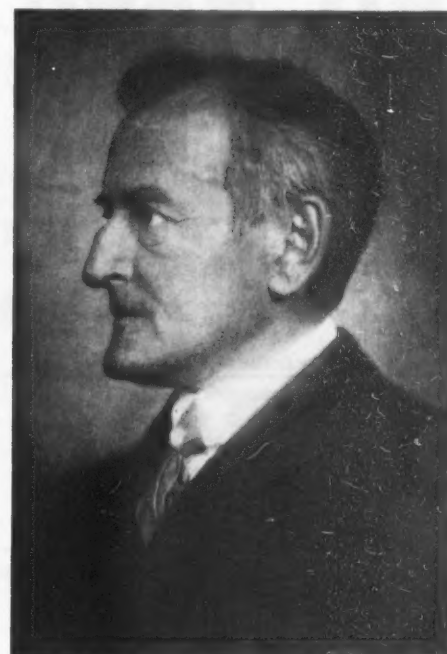


Photo Pieperhoff, Bayreuth

DR. KARL MUCK,  
as he looks today.

## NATIONAL ASSOCIATION OF ORGANISTS HOLD CONVENTION

**Eighteenth Gathering Takes Place in Cleveland—Papers and Programs Interesting—Officers Elected—Next Convention in Philadelphia.**

Musical attention centered last week upon the eighteenth convention of the National Association of Organists in Cleveland, Ohio, where, from August 3 to 7, the finest of music and the best of fellowship held the field from morning until night. Organists from the East, from the West, from Canada and from the Southern States to the number of two hundred came to the midland city, each bringing a personal message of experience, friendliness and good will.

Two points in the convention distinguished it somewhat from others of this character. The first was an extensive use of the radio; the other the fact that the rather choicest leaves of the laurel wreath were awarded to women recitalists, thus laying once and for all the ancient and dishonorable ghost of a tradition that so frail a being cannot become as great an artist in this field as her brother man. All visitors expressed themselves as finding the conditions for an organists' convention as nearly ideal as possible.

The formal opening of the convention was preceded by an informal gathering on Monday evening at Wade Park Manor. Vincent Percy, of Cleveland, greeted the convention in a unique and delightful manner by a radio program on the Metcalf Memorial organ (Skinner four-manual) at the Euclid Avenue Congregational Church. The program, consisting entirely of the compositions of the N. A. O. members, was broadcasted by WEAR and received by the convention in the lounge of the hotel. A brief program on the hotel organ followed, played by Herbert Voges, of the Hippodrome Theater, and the rest of the evening was given over to registration and to the renewing of old friendships and the making of new ones.

On Tuesday morning, Dean Russell V. Morgan, of the Northern Ohio Chapter, American Guild of Organists, gave a brief word of greeting to the convention in the ballroom of Wade Park Manor. He dwelt upon the pleasant relations of the two great bodies of organists and the interesting circumstances that the A. G. O. had been recently in large measure guests of the N. A. O. in Chicago and the Guild

was now enjoying the privilege of entertaining the N. A. O. in Cleveland. Dr. T. Tertius Noble, president of the association, responded, and a business meeting followed, at which a nominating committee (Jane Whittemore, of New Jersey, chairman) and a committee on resolutions (Mr. Grunstein, of Chicago, chairman) were appointed.

## JOHN FINLAY WILLIAMSON'S PAPER

The initial paper of the convention was then presented by John Finlay Williamson, director of the Westminster Choir, Dayton, Ohio, his subject being The Vocal Technique of Choral Interpretation. Mr. Williamson's delightful personality, keen sense of humor, and fine command of his subject were at once impressed upon his audience and will go far toward making the forthcoming Eastern tour of the Westminster Choir a matter of anticipation. Among the many interesting points touched upon in his talk were the necessity for the elimination of self-consciousness and the fear of singing off pitch, the making of the beginning of the rehearsal interesting to insure prompt attendance, the use of "setting up" exercises to arouse and divert during rehearsal, the necessity of a thorough knowledge of the voice on the part of the director, but of his deference to the opinion of his organist, who is often likely to be an all round better musician. Mr. Williamson's points referred largely to choirs composed of "people who liked to sing" rather than professional singers. His paper aroused admiration and a lively discussion.

Tuesday afternoon, Carleton H. Bullis gave an interesting demonstration of the new four-manual Kimball at the Temple. Interest seemed to center chiefly about the "double touch," which, while twenty years old in the history of organ building, is relatively new in American organs. The Temple Quartet sang interesting excerpts from the Hebrew ritual (some of these settings being by Carleton Bullis and James H. Rogers, of Cleveland), and Mr. Bullis played his new and fine MS. Scherzo Symphonique.

Edwin Arthur Kraft's recital, Tuesday evening, on the magnificent four-manual organ at Trinity Cathedral, was a brilliant success, a large lay audience being in attendance as well as the members of the convention. He was ably assisted by Marie Simmelink, Cleveland's well known and charming contralto.

Wednesday morning brought forth a demonstration of

theater organ playing under the auspices of the Society of Theater organists, at the State Theater, by courtesy of the theater management. Ernest Hunt, organist of the State Theater, gave an interesting demonstration of the four-manual Wurlitzer organ, followed by a scenic and program of popular music played by John Hammond, of the Piccadilly Theater, New York, and a feature, The Last Laugh, also played by Mr. Hammond. The audience was then transferred to the great Public Auditorium, where an opportunity was given to all to examine its five-manual Skinner organ, one of the largest and most interesting instruments in the United States.

Cordial greetings from the city of Cleveland to the N. A. O. were then presented by William R. Hopkins, Cleveland city manager.

At the Florence Harkness Memorial Chapel of the Cleveland College for Women (W. R. U.), Wednesday afternoon, Palmer Christian, of the University of Michigan, presented an able paper on The Development of Music for Organ with Orchestra. Mr. Christian was admirably assisted in his illustrations by Arthur Shepherd, assistant conductor of the Cleveland Orchestra, at the piano, and a quartet of women's voices with violin obligato. The Wednesday evening recital at the Art Museum, which was to have been played by Mr. Courboin, fell into the able hands of Mr. Christian. A splendid and unusual program, played at short notice on an unfamiliar organ, impressed his musicianly qualities on all who heard him.

## HIGH WATER MARK

Thursday opened with a meeting of the executive committee and State and Chapter delegates in the lecture room of the Art Museum. Hope Leroy Baumgartner, of Yale University, next presented a comprehensive paper on the Placing and Planning of an Organ. In the afternoon Albert Riemenschneider's scholarly paper on the Development of Organ Music, illustrated by a historical recital by Charlotte Mathewson Lockwood on the three-manual Skinner organ at the Art Museum, may be said to be the high water mark of the convention. Mr. Riemenschneider brought the program to a brilliant and fitting close with a group of movements from the Widor symphonies.

A procession of automobiles then transported the audience through to the charming home of Mrs. Amos Barron, where the Women's Committee of the Cleveland Orchestra entertained the convention with a reception and tea. After such relaxation, all were ready for the two evening recitals on the new four-manual Skinner organ at the Old Stone Church by Russell Miles, of the University of Illinois, and Arthur Egerton, of Winnipeg, representing the Canadian College of Organists. Where all is so good it is hard to particularize, but the Handel aria by Mr. Miles and Mr. Egerton's own remarkable working out of Veni Emmanuel will linger longest in the memory. The latter's Gothic spirit and modern effectiveness made a profound impression.

## THE BUSINESS MEETING

On Friday, the last day, the business meeting at the museum lecture hall brought the report of the nominating committee and the election of the following officers: Henry Fry, of Philadelphia, president; Tertius Noble, first vice-president; Albert Riemenschneider, second vice-president; Roland Diggle, third vice-president; secretary, Willard Nevins; treasurer, Hugh Porter; executive committee, Reginald McAll (chairman), Lillian Carpenter, Alexander Russell, Richard Biggs, John Priest, F. W. Riesberg, John Hammond, Rollo Maitland, Lynnwood Farnum, Walter Stanley and John Ward, Philadelphia was selected for the next convention at the time of the sesquicentennial.

The papers of Arthur Quimby on Organ Programs and Reginald McAll, of New York, on Music in the Church School deserve more space than can be allotted them. Mr. Grunstein, editor of the Diapason, spoke in behalf of the Organ Builders' Association. Dr. Clemens' program being unavoidably canceled, Lillian Carpenter extended her previously announced program and brought the musical part of the convention to a fitting and brilliant close with Franck's Grande Pièce Symphonique, and left all exclaiming over the fire, verve and authority of so girlish looking a person.

A number of fine programs were broadcasted from the Public Hall by Mrs. Lockwood, Miss Carpenter, and Messrs. Seldenof, Atlanta, Egerton and Kraft. The convention closed with a banquet, with many greetings from absent friends and witty speeches from those present. P. S.

## Adler Plays with Letz Quartet

At the Columbia University Musical Festival, July 22, in the new McMillin Theater, Josef Adler, concert pianist and teacher, assisted the Letz Quartet in its splendid playing of the Cesar Franck piano quintet in F minor. Mr. Adler imbued the piano part with deep fervor and reverence, and played with a fine sense of beautiful tone coloring and mastery of ensemble. The student body, which filled the theater, was very enthusiastic.

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## I SEE THAT—

Tobias Matthay has resigned from the head professorship of piano at the London Royal Academy of Music.

Richard Copley has established a managerial office at 10 East Forty-third street.

The Chicago Civic Opera season will begin this year on the unusually early date of November 3.

On page 6 Charles L. Wagner tells of his plans for the coming season.

Henry F. Seibert has been booked for five organ recitals at the University of Florida.

Peter V. N. Case, father of Anna Case, passed away on August 5.

Fedora was given for the first time at Ravinia Park on August 1.

Franz Lehar has entered the managerial field in Vienna.

The first Bayreuth performances show an improvement over those of last year.

Lloyd George will preside at this year's National Welsh Eisteddfod to be held in Pwllhi.

Mildred Caroline Seaba, winner of the first Caruso fellowship, has sailed for study in Italy.

Richard Hageman is an exceedingly busy musician.

Ganna Walska was acclaimed in Czechoslovakia.

The opera companies sent out by William Wade Hinshaw are steadily increasing in popularity.

Boosey & Company, R. L. Huntzinger, Inc., and Harold Flammer, Inc., are three important publishers who have taken quarters in the new Steinway building.

Mila Wellerson, cellist, who has been playing abroad for four years, will soon return to America.

Joan Ruth recently won a brilliant success in an opera performance with the St. Louis Municipal Theater Association.

Joseph Regneaux received communications on the same day from seven of his pupils traveling in England, Scotland, France, Switzerland, Germany, and Belgium.

Mary Potter, contralto, won marked success at her first appearance in Portland, Me.

Oskentonn sang before the King and Queen of Belgium.

Henry Clancy, tenor, received an ovation as soloist at the Fitchburg, Mass., Festival.

Elsa Alsen, dramatic soprano, will sing in Philadelphia on August 23.

The thirteenth German Bach Festival was held in Essen.

The corner stone was laid on August 5 for the Lillian Nordica Memorial Dormitory at Stony Point.

Yeatman Griffith's Los Angeles master classes are well attended.

Milton Aborn has plans for an opera comique season in New York in the fall.

Jeno Hubay died on July 13.

Pennsylvania accredits the Cincinnati Conservatory of Music.

Dame Ethel Smyth's Entente Cordiale was given by the Royal College in London.

The National Association of Organists' Convention was held in Cleveland, August 3 to 7.

### Outdoor Performance of Aida in Philadelphia

One of the principal features of the outdoor performance of Verdi's Aida at the Philadelphia National League Baseball Park on August 6 was the Philadelphia debut of Bernardo De Muro, an Italian tenor of the La Scala Opera Company of Milan. The performance was given by the La Scala Grand Opera Company, of which Francesco Petrosi is the general director, under the auspices of the University of Pennsylvania Summer School.

Mr. De Muro appeared as Rhamdames, a role in which he recently scored a great success in New York at the Manhattan Opera House and also in a mammoth outdoor performance. In Philadelphia, as well as in New York, there was much comment on the fire and enthusiasm with which he invests the role. His voice is powerful and of very beautiful quality throughout its wide range, but there always is a special appeal for his audience in the manner in which he takes his high tones. His singing of the Celeste Aida in the first act won for him a well deserved ovation.

The title role was sung by Alice Eversman and Dorothy Pilzer was the Amneris, both of them appearing to advantage and displaying excellent voices. Others who helped to make the performance a success were Elia Palma, Amosnasro; A. Palazzi, Ramfis, and Margaret Eberbach, the priestess. There was an orchestra of about eighty musicians and a large chorus. Fulgenzio Guerrieri, well known for conducting without a baton, acquitted himself in his usual efficient manner.

### Leginska's Hollywood Bowl Success

Under date of August 5 the following telegram about Leginska's success conducting the augmented orchestra at the Hollywood Bowl was received by the pianist's managers, Haensel & Jones, from Mrs. J. J. Carter, manager of those concerts: "Leginska sensational success in Hollywood Bowl tonight. More than thirty thousand heard her, the largest audience ever assembled for a symphony orchestra in the world. Thousands turned away. Tremendous ovation. Forced finally to make speech and play piano. Leginska is

a pioneer and women of the future will owe her much. We want her next year. She is a wonder and a delight."

### Anna Case's Father Dead

Peter V. N. Case, sixty-five, father of Anna Case, soprano, died in a sanitarium at Somerville, N. J., on August 5. He had been an invalid for two years and was taken to the sanitarium a week before his death, following an apoplectic stroke. Mr. Case himself had a fine baritone voice and was known in South Branch, his home, as the singing blacksmith. His wife, daughter and two sons survive him.

### INDIVIDUAL SEASON DATES As Announced

Bannerman, Joyce—Cleveland Lutheran Chorus.  
Brown, Kathryn—Denton, Texas.  
Dake, Glenn—Madison, Wis., November 24.  
Giannini, Dusolina—University of Missouri, Columbia, Mo., February 3.  
Gustlin, Clarence—Lewistown, Pa., February 11.  
Langston, Marie Stone—Cleveland, April 23.  
Leginska, Ethel—Brooklyn, N. Y., December 14.  
Levitzi, Mischa—Grinnell, Ia.  
Maas, Gerald—Brooklyn, November 17.  
Metzger, Katherine—Pennsylvania, and New England States, October.  
Roberts, Emma—Lockport Festival, October.  
Rubinstein, Beryl—Canton, O., January 14.  
Russian Symphonic Choir—Fort Dodge and Davenport, Ia.  
Schoettlinger, Emma—Munich, Strausburg and Bremen, Germany.  
Tovey, Donald—Aeolian Hall, October 16, and Canada.

### Easton to Return in September

Florence Easton has given up her apartment in London, taken until August 1, and will spend the intervening time before she sails for America (on September 15 on the Columbus) visiting friends and relatives in England and traveling for rest and recreation on the continent.

### Back from Europe

OSSIP GABRILOWITSCH, August 6.  
ELENA GERHARDT, August 6.



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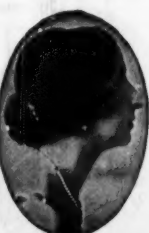
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## JOSEPH PACHE INTERVIEWED

### Discusses Music, Radio and the Future of the Tonal Art

Some time ago the writer called on Joseph Pache, the musician-philosopher of Baltimore. The call gradually grew into an evening's visit in his beautiful and artistic home. A little museum, it has been called by many a visitor. Not alone can he discuss his works of art, but the veteran conductor and teacher also has many other things to say that are well worth listening to. In discussing the subject of what is music, Mr. Pache said:

"Art, in its elementary principles, has its roots in nature. Painting distinctly so, music remotely so. Rhythm and sound exist in nature. But it does not exist in nature in its various forms and not in harmony. Music is an art made by man. In its last analysis it is the reflection of our emotions. These emotions depend on the sensibilities of the nerve system and it is in the various peoples, in the various races, in the various single human beings of an infinite number of degrees strong or weak. It is the product of an automatic subconscious activity of our soul and mental powers. The order and combination of tones formed into harmony is the product of mentality, but its unlimited vision into unknown spheres is the subconscious activity, the reflection of our inner life. Strong as these reflections may be, they become more fervent, more animated by love of God, by love itself and by nature. The germ of refinement is born, but as the life of all great masters in music, painting, sculpture shows, that germ has been cultivated by untiring observation and work. The very cultured mind enjoys quite naturally the most subtle form and sound. By cultured mind I don't mean the college girl or boy with a diploma and a teacher's certificate. I mean the susceptibility, not only to glance but to see, not merely to hear but to listen, in other words: the ability to seek. The subconscious ability to perceive subtlety of tone and tone combination in its ever varying character may have and it has a transcendental effect on the soul life. The average mind, on the other hand, may like music, may even enjoy music, but it will be music more of the order of a harmonious noise, with a swing to it.

If art, or science, is of a low standard it is not so much the fault of the public; it is the fault of the artist, the scientist. It is the fault of those in whose brain is the power invested to uphold standards and create higher standards. The artist who gives the people what they want is coming down from his pedestal and he stays down for good, because he caters to the instinct and desires of the unrefined, uncultured mind of the average man. He lowers his own standard, the standard of his art, and ultimately he harms himself and his profession.

"Here you hear the artist say: 'But I have to make a living.' Good and well. If the artist is not ready for sacrifice, for suffering for his principles, he made a mistake to choose art as his life's work. He must step down, become a packmule and stay there. If Christ had not died for his principles, would there be a Christian religion today? Hardly. The same principle holds good with all great masters of art."

Mr. Pache had become very much animated. "But," the writer said, "will you tell me some of your experiences?"

"Well," said he, "it has been my privilege to help push the wheel of the musical band wagon of this country. But I had the co-operation of a splendid array of men and women who in the last thirty years have helped to shape the musical standard of this country. Look at this list of names. Nearly everybody who has been or is somebody in the musical world is on that list."

"And how about the future?" was asked.  
"That is a puzzle. What will the future bring? I am an optimist, still it is of no use to fool ourselves. Here I come back to the point from which I started. Diversion, pleasures. The younger folks want radio, automobiles, moving pictures, vaudeville, jazz, dancing and the like. Where is the time to learn something, to go deeper into some work that requires study? Music is not progressing today. The time will come when the piano manufacturers will make fewer pianos. The younger generation wants to listen to some music over the radio. And the farther off the station is and the less they actually hear, the more wonderful it is. 'Just think, I got Los Angeles over the radio!' As if it were not equally as wonderful if it came from around the corner where we live. But ultimately it will come back. People will again want paintings in their homes (out of 'style' now) people will return to more normal nerves. Again they will become content. The content mind sings, the content mind thinks and has time to think. Art is truth, art is light. Nobody can kill truth forever. It is the destination of light that it must shine, and it will shine unless you destroy it in its principles. There is no power on earth to destroy forever truth or light."

### Prichard Class Shows Perfield Method

A fine demonstration recital was given at Winston-Salem, N. C., on July 14 by pupils of Julia Prichard, local exponent of the Effa Ellis Perfield method. The local paper said of it: "The training and ability developed by Miss Prichard and demonstrated by children under and around ten years of age, after only a few months' study, were remarkable, and especially interesting was the work of little ten year old Helen Davis, who splendidly improvised to rhythmic patterns given by the audience. Throughout the entire recital each individual pupil displayed careful training and thorough musicianship."

Those who took part in the program were Dorothy Richardson, Margaret Ricks, Martha Croom, Dorothy Remington, Frances George, Margaret Long, Edna Fetter, Virginia Simpson, Elizabeth Burchette, Helen Davis, Frances Simpson, Dorothy Mattison, Mamie Dyer, Eugenie Johnson, Diana Dyer, Naomi Knight, Hannah Dinnin and Rachael Carroll.

### Hadley Symphony Pleases Philadelphia

Henry Hadley, guest conductor at the concerts at Lemon Hill, Philadelphia, with an orchestra made up of members of the Philadelphia Symphony, drew enthusiastic comment from Sam Laciard, the Ledger's critic. Said he:

The feature of the first of the Symphony Nights conducted by Henry Hadley at the Lemon Hill concert last evening was a splendid performance of Dr. Hadley's own symphony No. 1 in F major, written when he was but twenty-six years of age. The composition is classic in form and content and is one of the finest of American symphonies, not only showing workmanship and musicianship of the highest rank,

but also a splendid inspiration, excellent thematic invention and very effective orchestration.

Dr. Hadley conducted the symphony with unusual vigor, even for him, and the orchestra responded splendidly, giving a splendid performance throughout. The Scherzo is an especially fine piece of composition and with the last movement which is cast along decidedly heroic lines, are the two best movements of the work. It is a composition which deserves to be in the repertory of the great orchestras of this country and is perhaps the most representative work of its kind, along classic lines yet produced by an American composer. While composed more than a quarter of a century ago, it still sounds fresh and youthful, although there is no touch of "modernism" in its harmonies. There was the usual immense Friday evening crowd present and at the close of the symphony Dr. Hadley received a prolonged ovation which was entirely deserved.

### Hollins Solidly Booked in Ontario

Harry T. Dickinson, concert manager of Ontario and organist of St. Paul's Cathedral, London, contracted a solid block of dates between October 8 and 22 with the Bogue-Laberge Concert Management for Alfred Hollins, blind organist of Edinburgh. Mr. Dickinson knows Mr. Hollins personally, having been associated with him in England, the birthplace of each.

### Evsei Belousoff in Massachusetts

Evsei Belousoff, cellist, is spending the summer at East Gloucester, Mass. He expects to return to New York in the early fall and his season will begin here with a recital at Aeolian Hall on October 27.

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## MUSIC ON THE PACIFIC SLOPE

## SEATTLE NOTES

SEATTLE, WASH.—Aside from numerous student recitals in the music studios of the city, the principal concerts of late June and early July have been given by the guest artists at the Cornish School. July 6, Rosing, Russian tenor of the Eastman School of Rochester, was heard in an interesting program, commencing a series of six artist recitals. Mr. Rosing was warmly received and added another triumph to his list of Seattle appearances. He had for his accompanist Ethel Williamson.

July 13, Cornelius Van Vliet, cellist of the New York Philharmonic, gave a beautiful program which marked his initial appearance in Seattle. His concert will long be remembered as one of the most satisfying that has been heard in Seattle for many months. He had as his accompanist John Hopper.

June 26, the Seattle Orchestral Society, under Francis J. Armstrong, gave its annual summer concert at Meany Hall. The principal offering was the Mozart Jupiter Symphony, which was presented in an excellent manner. By popular request, Ernest Jaskovsky repeated the violin solo, Prelude to The Deluge, Saint-Saëns, with orchestral accompaniment. The other soloist of the evening was Clifford Newdall, tenor, of the Bellingham Normal School.

July 16 and 17, Jacques Jou-Jerville, head of the voice department of the Cornish School, presented Cavalleria Rusticana with excellent results. There was orchestral accompaniment and a chorus of over fifty, with the leading roles played by Ellen Colby-Strang, Mrs. J. D. Reagh, Freda Hoek, A. C. Pelland and Paul Tenney. Each year Mr. Jou-Jerville's opera recitals grow finer and more artistic, and these presentations again proved his sterling worth as a producer and teacher.

June 15, Maurice Le Plat, violinist, presented a large class of his students in an interesting violin and ensemble recital at the Chamber of Commerce Auditorium. Outstanding features were the Schumann Trauerei, played by an ensemble of wee folks, and the Mendelssohn E minor concerto, interpreted by Clare Love, with Alice Peterson, of the Cornish School, as accompanist.

Ellen Capewell, promising young pianist from the class of Emily L. Thomas, was presented in a splendid piano recital, June 18, at the Chamber of Commerce Auditorium. She interpreted her program with excellent facility and was especially praised for her capable and satisfying technique.

Thomas H. Toll, of the Dow Conservatory of Music, which has institutions in both Yakima and Seattle, presented two of his artist pupils, Mildred Smalling, soprano, and Ferris Clasen, baritone, in recital, June 22. Both sang attractively and showed much promise. Emily Dow was the accompanist.

Philip Weinstein, eleven year old pianist from the class of Paul Pierre McNeely, was heard in an admirable and ambitious program, June 16, at the McNeely Studios. This lad possesses talent and an unusual amount of attainment, notably in his technique.

A delightful musicale was given July 10 at the Y. W. C. A. Auditorium by several local musicians, including Frederick Dixon, tenor, who has recently returned to the city after a year's absence spent in study. Other participants were Gladys Mangin, soprano; Florence McGinnis, soprano; Esther Wohlgmuth, contralto; Ellen Reep, contralto; Louretta V. Harding, pianist, and Owen J. Williams, baritone.

An outstanding artist student recital was given by Emily Bentley Dow, violinist of marked ability and a product of Mme. Davenport-Engberg's violin studio. Miss Dow is a thorough musician and an accomplished pianist as well. She plays with skilful ability and delightful ease. James Dow contributed two groups of piano solos in good taste and supported his sister in one number.

Pupils from the Sadie V. Mossman School gave an interesting piano recital, June 18, at the Y. W. C. A. Auditorium.

Vivian Clemans MacFarlane, associate piano teacher to Paul Pierre McNeely, presented two student recitals on June 15 and 16.

Ethel Gordon, pianist, presented her pupils in two piano recitals in University Hall, June 15 and 22. They were assisted by students from the classes of W. R. Hedley, violinist.

July 15, Carl Paige Wood gave a splendid organ recital, assisted by E. H. Worth, tenor. Mr. Wood's interpretations were enthusiastically received as were Mr. Worth's vocal numbers.

Of interest to local musicians is the appointment of Edwin Fairbourn as organist of the First Presbyterian Church of Tacoma. Mr. Fairbourn has long been prominent in musical activities of the city, both as an organist and a choral conductor, and expects to continue many of those activities in spite of the pressure of his newly assumed position.

Lillian Schoenberg-Oates, artist-pupil of Jacques Jou-Jerville, was heard in recital at the Cornish Little Theater, June 25. Mrs. Oates is the possessor of a charming light soprano voice and sings with ease and good diction. Frances Williams provided excellent accompaniments.

John W. Williams, lecturer and teacher of beginners' piano work, has given two public lectures recently and is now conducting two courses for teachers, advancing his methods for teaching.

Irene Hampton Thrane has announced the opening of summer classes in her new studios at the Biltmore.

Minnie Alice Osberg presented a large number of voice students in recital recently. J. H.

## Three Important Publishers Move Uptown

At the completion of the new Steinway Hall it was immediately announced that three publishing companies—Boosey & Company, R. L. Huntzinger, Inc., and Harold Flammer, Inc.—had taken spacious quarters in the magnificent building. This is indeed a fine move on the part of these progressive publishers, for the music business is certainly on its way uptown and it was notable that the idea came to the three simultaneously.

Mr. Flammer moved up from 57 West 45th Street, where he had been located for some time, and since opening his new place has enlarged his business by taking over the old and extensive publications of Luckhardt & Belder, which will be a tremendous addition to his already choice catalogue. Mr. Flammer has a large room where artists and those interested in his music can look it over at their leisure.

Boosey & Co., the American office of one of the oldest and best known of the English publishing companies, had been located at 9 East 17th Street for many years and this move is important inasmuch as musical activities are certainly climbing uptown, and this famous catalogue should be easily accessible to those interested, because the problem of transportation and getting around in a hurry in New York has been reduced to the next-to-impossible.

R. L. Huntzinger, Inc., was located at 56 West 45th Street, and while Mr. Huntzinger left very beautiful quarters, particularly his studio, which was one of the handsomest of any of the publishing companies, the new place will afford even a better opportunity for musicians to have access to his catalogue.

A little over a year ago Enoch & Son moved uptown, and within the last months one of the oldest publishing companies in New York, J. Fischer Brothers, moved from Cooper Square to 119 West 40th Street.

## Mila Wellerson to Return to America

Mila Wellerson, young American cellist, who was heard in New York and other cities of the United States several years ago when she surprised older musicians and critics by her unusual mastery, has appeared in various European countries during the past four years, scoring one triumph after the other. Miss Wellerson contemplates returning to America for a transcontinental tour.

## George Liebling's Fall Dates

Pianist George Liebling's dates for the early fall include twenty-five recitals in Iowa, Mississippi, North and South Dakota, Indiana, Illinois, Ohio. Some of the more important cities are Detroit, St. Paul, Springfield, Sioux City. Mr. Liebling will also appear later in the season in Arkansas, Missouri, Oklahoma and Texas.



ARTHUR VAN EWYK.

## Van Eweyk With University Extension

Arthur Van Eweyk, the well known baritone and vocal pedagogue, formerly with the Sherwood Music School, Chicago, has been retained by the University Extension Conservatory as artist-coach for its affiliated voice teachers. This should prove an excellent connection for Mr. Van Eweyk, as the University Extension Conservatory has affiliated teachers all over the country.

## Vreeland in Elgar's King Olaf

"Jeannette Vreeland's Norse-like stature and type of beauty helped her auditors to visualize the role of Sigrid, which she sang with power and understanding. Her voice possesses a cool quality which fitted the character which she portrayed. Another singer to better present in tone and bearing the role of Queen in this particular tale of the North, it is safe to venture, could not be found in a long search of the roles of the world's greatest oratorio sopranos."

The foregoing paragraph appeared in the Schenectady Union-Star after Miss Vreeland's recent appearance in that city as soloist with the Schenectady Civic Choral Society in Elgar's King Olaf.

## Donald McGill Soloist with Cleveland Orchestra

Donald McGill, baritone, has been engaged as soloist with the Cleveland Orchestra for the Music Festival to be held at Conneaut Lake Park, Pa., this month. His New York debut recital will take place at Aeolian Hall on October 28. Mr. McGill was awarded the Eastman School scholarship last season. He is under the management of Daniel Mayer.

## Praise for Chester Wittell

Chester Wittell, composer-pianist, teaches advanced technique, interpretation, theory, harmony and counterpoint at his studios in Reading, Pa. Following an appearance in Harrisburg, the critic of the Telegraph stated that Mr. Wittell is "one of the most promising pianists of the day."

## Bauer-Gabrilowitsch Bookings

The following cities have engaged the celebrated piano combination of Harold Bauer and Ossip Gabrilowitsch for two-piano recitals next season: Detroit, Grand Rapids, Athens, Des Moines, Cincinnati, Washington, New London, Hartford, Cleveland and Chicago.

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## INDIANAPOLIS HOLDS SEVENTH CONVENTION OF NEGRO MUSICIANS

Annual Event Rouses Much Enthusiasm—Dett Re-Elected President—Many Events of Interest—Talbot Schedule Announced

INDIANAPOLIS, IND.—The Seventh Annual Convention of the National Association of Negro Musicians took place from July 26 to 31. The object of this growing organization has been to foster youthful talent and labor for economical and educational betterment. In all of these they seem to be succeeding. R. Nathaniel Dett, of Hampton Institute, Va., composer and pianist, was re-elected president; Martha B. Anderson, Chicago, vice-president; Alice Carter Simmons, Tuskegee, secretary-treasurer, and Lillian Carpenter, Bowling Green, Ky., assistant secretary. On the board of directors, elected for two years, are Lillian LeMon of Indianapolis, J. Wesley Jones of Chicago, and Adelaide Harriet of St. Louis. Rev. Mr. White of Indianapolis became a life member of the organization upon payment of \$25.

### SONGFEEST OF COLORED COMPOSERS

On July 26 a songfest, in which eight Indianapolis choirs took part, featured songs and choruses by some of the leading colored composers: Mr. Dett, Harry T. Burleigh and

Carl Ditt. Mr. Dett, Mr. Ditt and J. Wesley Jones, chorus director of Chicago, were the guest directors. Indianapolis directors were Harry Hall, Fred Clay, Mattie Hill, Alberta Grubbs and Wallace Woolfolk. All the officers and directors of the Indianapolis Music Promoters worked hard to assure the success of the convention.

The opening address, July 28, was made by R. Nathaniel Dett. He cited cases of some of the outstanding members of their race, Marion Anderson, Roland Hayes and Dr. Robert R. Moton.

A students' program was given in the afternoon, proving that there are many talented musicians in the younger generation. The evening program gave an opportunity to many of the Indianapolis musicians to show their skill.

### BRANCH NIGHT

July 29, worthy representatives of other cities were the performers. Alexander L. Parks, of Chicago, opened the program, singing an aria from La Gioconda. Others participating were Clara Frierson-Miller, pianist, Kansas City; Clarence Tocus, pianist, Parkersburg, W. Va.; Mr. Todd, organist, Chicago; Roberta Dodd Crawford, Chicago, pupil of Mme. Herman Devries, accompanied by Cleo Dickerson Holloway; Willette Keeling Jackson, soprano, Philadelphia. A new composition, When I am Dead, by Charlotte Ety, with the composer at the piano, was well received. The fact

that the Phillips Memorial Temple was filled to capacity each time speaks for the quality of the entertainment.

### ARTISTS' RECITAL

An outstanding feature of the artists' recital at Caleb Mills Hall, July 30, was Mr. Dett's playing of his own compositions. His compositions tell their stories in a lovely manner and his playing of them enhance their beauty. Lucretia L. Mitchell sang several songs by negro composers and a Swiss song by Eckert. She has absolute control over a voice of wide range and fine quality. Lillian LeMon and Carl R. Ditt, also a composer, were the able accompanists. T. Theo. Taylor of Chicago played with a nice tone and clear technic. Clarence Cameron White, violinist, played three of his own compositions. Effie Grant-Hardy sang with much expression. Mayme G. Artis accompanied. The Campaign Quartet, of Hampton Institute, Va., sang four negro spirituals which the audience hugely enjoyed.

July 31, there was a sight seeing tour to points of interest in the city. In the afternoon a concert was given at the Herron Art Institute and after that the presentation of a pageant of Douglas Park, by Mrs. W. E. Brown. Mrs. Lionel Artis had charge of the dancers.

### ONA B. TALBOT FINE ARTS ENTERPRISES

Among the delightful affairs scheduled for the coming season will be three Thursday afternoon musicales at the new Columbia Club Ballroom, as follows: Clara Clemens and Guy Maier; the Cherniavsky Trio, and Wanda Landowska. H. R. C.

### Joan Ruth, Liebling Artist-Pupil, Scores Hit

Joan Ruth, an artist pupil of Estelle Liebling, and a member of the Metropolitan Opera Company, recently achieved a brilliant success in the portrayal of the leading role of Martha, given by the Municipal Theater Association of St. Louis. Considerable space in the St. Louis papers was devoted to the charming and talented young artist's interpretation.

The St. Louis Times' heading read: "Joan Ruth's Singing of Old Irish Ballad Is Peak in Martha." The reviewer noted how she won the "critical and anticipative" audience:



Photo © Mishkin

JOAN RUTH.

"No more hazardous debut was made, perhaps, in Municipal Opera, especially after the wonder Yvonne D'Arle had brought into earlier works. But in almost every way Miss Ruth equaled the soprano peers who before her had made the Irish ballad a part of everyone's music lore. She rendered the song with perfect filer clarity, soaring to its delicate high notes with pellucid beauty, and breathing into it plaintiveness, sadness and loveliness such as many had forgotten existed. And when she had done, the audience that had bent as if to hear more of Miss Ruth's beauty, dissipated any previous skepticism with extensive applause."

"The first authentic coloratura soprano ever heard at the Municipal Theater," was the St. Louis Post Dispatch's judgment. Further, it said: "Any doubt as to whether the public appreciates competent singing should have been dispelled by the insistent applause which followed Miss Ruth's vocalization of 'Tis the Last Rose of Summer. Miss Ruth must have startled many in the audience by displaying the first authentic coloratura soprano ever heard at the Municipal Theater. The tiny cantatrice, gifted with compass, flexibility and flute-like quality of voice, reinforced by expert training, presented what was, for this particular organization, a revelation in the art of song."

The St. Louis Globe-Democrat stated: "The audience, one of the largest of the season, gave grateful heed to Prima Donna Ruth's singing of the eagerly anticipated 'Tis the Last Rose of Summer, and applauded the essay with fervor unwonted. The inevitable encore was given with an even finer tone quality and, but for Conductor Previn's desire to save her voice for songs that occur later, there might have been another repeat."



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INFORMATION AND BOOKLET UPON REQUEST

W. J. HENDERSON  
Dean of New York Critics  
N. Y. Sun, Dec. 8th, 1924

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## LITERATURE AS A FOUNTAIN SPRING FOR MUSIC

By Esther Carples

One art feeds on the other—that has been proven again and again. Poets hear music and write verses, and musicians read glowing words, and the exhalation of beauty from words intertwine with their music. Just where artists find sustenance is one of those subterranean questions that go far into the tissue and unspoken channels of any artist's being, but that there is a powerful relation between the various arts there can be no doubt.

I had occasion recently to have a long talk with Moriz Rosenthal, the great Polish pianist, and as we sat fingering the tendrils of a long past, it came out curiously that there was as much of literature as music in his career. One door opened into another. Seated immersed and reposeful in a deep chair and playing with those first memories of a youth of genius, he brought Heine and Schiller and Pushkin out of the past where one would expect the source to have been strings and jewels and flood tides of notes.

"I started to read when I was a young boy of six indiscriminately and rapturously. I read from morning to night until my head swam and my whole body quivered. I won't say that I understood all that I read, but the things melted in me and left me overawed and ecstatic about life. It made the overtones for what I was to play later on. You know young blood is like straw burning and it takes every thing for its own needs. I shall never forget the terror and delight in life which this early reading fostered in me, and as I became older and more aware of myself, I strove to keep those early impressions. I had been in a strange land where my emotions felt far beyond what my mature mind could ever know.

"One of the results of this reading was an uncanny maturity early in adolescence. Liszt was my teacher at that time."

"Liszt was your inspiration, was he not?" I asked.

"No, Heine was my first inspiration, then came Pushkin and Goethe and Schiller and Balzac and Dostoevsky.

"These writers, in addition to the vista they give one of

life, possess a rhythm, and the rhythm survives. Moliere, Dostoevsky and Thackeray, these are men who can ripen the most foolish youth. I remember the time when I first read Schiller. I was a boy of ten or thereabouts. Some passage or other gave me the idea of life being winged and noble. It had a very queer effect on me. I somehow felt impelled to try out what Schiller had said. So one rainy night as a little fellow I ran through the streets, ran very fast to the limit of my strength to see whether I also could feel myself possessed of wings. It was foolish and long ago, very long ago now."

One of the unloyal things about foreigners is that they sometimes employ the English language in more patrician fashion than we do and skilfully appropriate our fondest writers by knowing them better.

"I got a precocious strength and wisdom from the continental writers," Rosenthal went on, "but in the middle years when one desires beauty above all else, I accidentally began the study of English, and came upon Coleridge and Blake and Shelley. I have read poetry in half a dozen languages, but there is no poetry that in sheer music approaches that written in the English tongue. Milton is Beethoven and Brahms, and Spenser and Chaucer are Mozart and Tchaikowsky."

"Joseph Conrad, born a Pole as I was, has been brightened and made lyrical by association with the English language. Had he remained a Pole—but I think that for both musicians and writers an international alliance is best."

"It is easy to like America," Rosenthal said. "The movies and all the piano playing, the great number of popular songs and the jazz will all lead to something. There is vitality and invention here. Fifty years ago it would have been a far-fetched dream that music would in time be played by anyone who had a desire to hear them through mechanical invention. A half century ago art was still for the rich, and it has been the playchildren of America who have popularized and made the arts a democratic thing."

## Hageman to Hold Los Angeles Master Class

The writer of The Flying Dutchman must have had Richard Hageman in mind, for this noted musician, born in Holland, is assuredly flying about the United States working

where, with Renée Thornton, soprano, he will fill five engagements in that locality. Returning East, he will reopen his New York studio on October 15.

## Von Klenner at Conneaut Festival

July 11 to July 19 Mme. Von Klenner, temporarily leaving her regular summer stay at Point Chautauqua, attended the music festival at Conneaut Lake Park, Pa., in order to give several addresses on operas, furthering the declared propaganda of the National Opera Club, of which she is founder and president. She explained operas, prepared the audiences for what they heard, and on July 14 gave a special lecture, Sigmund Spaeth also appearing similarly. Lee Hess Barnes, managing director of the festival, is her pupil. Ruth H. Barnes, wife of Mr. Barnes, is also a pupil of Mme. Von Klenner. The Cleveland Orchestra, the Pittsburgh Apollo Male Chorus, and such soloists as Grace Kerns, Nevada Van der Veer, Ethel Leginska, Arthur Kraft and Rollin Pease assisted in this important ten-day event. It is interesting to note that she has also been recently elected a member of the League of American Pen Women.

## A Reception for New Miami Musicians

At the Miami Conservatory of Music, Miami, Fla., Bertha M. Foster, director, a reception was given on July 20 for a number of well known musicians from throughout the country who are to locate in Miami. Among the musicians present who intend to reside permanently in Miami were: Mr. and Mrs. Arthur F. French, Chicago, Ill.; Col. and Mrs. Clifford Daniel Davidson, Norfolk, Va.; Margaret Fisher, New York, N. Y.; Minnie C. Becker, Miami, Fla.; Mr. and Mrs. Harry B. Hoffman, Chicago, Ill.; Mr. and Mrs. Alexis C. Craun, Montclair, N. J.; Mr. and Mrs. William Dey, Norfolk, Va.; Earle Chester Smith, Atlanta, Ga.; Mr. and Mrs. Earle R. Billings, La Fayette, Ind.; Mr. and Mrs. William P. Danis, Indianapolis, Ind.; Mr. and Mrs. Edward L. Rickard, Greenfield, Ind.; Florence Fritch, Greenfield, Ind.; Juanita A. Silvers, Dayton, Ohio; Mrs. Luella Drake Sawers, Miami, Fla.

## Ganna Walska Acclaimed in Czechoslovakia

PRESSBURG.—An important event of the early summer opera season here has been the return engagement of Ganna Walska as guest artist at the Slovak National Opera House of this city. The soprano had previously appeared here in the role of Cho-Cho-San in Madame Butterfly, last winter, with such outspoken success that she was called back by Oscar Nedbal, the famous composer-conductor and director of the National Opera. Walska's portrayal of the unhappy Geisha was even more impressive this time than before. Vocally, she was in excellent form, and her histrionic gifts shone to fine advantage. The result of her success was an invitation to impersonate the same role at Pstyan, the historically famous Czechoslovak health resort. The offer was accepted, and her Pressburg success duplicated before a big and internationally sprinkled audience. R. P.

## Many Engagements for Hinshaw Companies

The coast to coast tour for which William W. Hinshaw's production of Mozart's opera comique, The Marriage of Figaro, is booked next season, proves that the love of the public for attractions of this character is steadily growing throughout the country. An engagement for this opera in Fort Dodge, Iowa, under the auspices of the Community Concert Course, has been added to this tour. The second production which Mr. Hinshaw will present next season is Donizetti's Elixir of Love, for which an extensive tour has also been arranged. The latest booking secured is with the University of Missouri at Columbia, Mo., being the result of the success the opera, The Marriage of Figaro, attained there this past winter.

## Bachaus' Season to Start in New York

Bachaus' next season will start with a New York recital on Sunday afternoon, November 22. In response to many requests, Concert Management Arthur Judson is arranging Mr. Bachaus' New York recitals on Saturday or Sunday afternoons, as far as possible.

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RICHARD HAGEMAN,

for whom there is no quiet summer season. Following his master class at the Chicago Musical College, he is now conducting at Lemon Hill, Philadelphia. Finishing there, he will immediately rush off to Los Angeles for a vocal master class, following this with his work as artistic director of the Los Angeles Opera Company and then hasten back to Chicago for four or five appearances with his wife, Renée Thornton, soprano, before returning to New York to reopen his studio on October 15. (G. Maillard Kessler photo.)

constantly with one artistic enterprise after the other, each one more successful than the previous one. Mr. Hageman finished his five weeks' master class at the Chicago Musical College on August 1, "flying" to Philadelphia where, on August 4, he began conducting for three weeks the Fairmount Park Symphony Orchestra, which consists of members of the Philadelphia Symphony Orchestra.

He will then join Mrs. Hageman (Renée Thornton) in New York on August 24, leaving at once for Los Angeles, Cal., where he will hold a master class under the management of George Leslie Smith and Merle Armitage until the opening of the Los Angeles Grand Opera Company, of which he is general musical director. Mr. Hageman has engaged a fine list of artists for the Los Angeles Grand Opera Company which includes Rosa Raisa, Giacomo Rimini, Charles Hackett, Alice Gentle, Vicent Ballester, Ulysse Lappas, Kathryn Meisle, etc. His orchestra will consist of members of the Los Angeles Philharmonic Orchestra. Mr. Hageman is enthusiastic over his future work there, and his classes are already generously filled and the enrollment large. At the close of the opera season there he will leave for Chicago

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## SAN ANTONIO ACTIVITIES

SAN ANTONIO, TEXAS.—Josephine Lucchese, coloratura soprano, and her husband, Adolpho Caruso, are in San Antonio visiting Mme. Lucchese's parents. She has received many social attentions, for she is well loved by her many friends here.

The Tuesday Musical Club, Mrs. Eli Hertzberg, president, closed a very delightful season with their annual Follies, of which Mrs. Richard Craig was general chairman. The sketch was written by Mrs. F. E. Tucker, and was entitled A Morning at the San-Sta-Gog-Wal Music Store. (The name consists of the first three letters of four prominent music stores here). Various members of the club and celebrities, among whom was Rafaelo Diaz, made their appearance in the store, impersonated by other members. It was declared to be the most unique Follies ever given by the club.

The junior department of the Tuesday Musical Club, Lida V. Grosh, chairman, held the closing program of the season, recently. Piano, violin, cello and harp numbers, also three numbers by the choral department, Mrs. Lou Herrington, director, were greatly enjoyed by a large audience.

Stella Huffmeyer Seymour presented her class of piano pupils in recital. Special credit should be given to the junior class of seven year old pupils, whose excellent playing was an illustration of what may be accomplished by the Dunning System of Music Study.

The student department of the San Antonio Musical Club, of which Dorothy Claassen is chairman, recently had a contest, the subject of which was the Value of Music in the Home. The contestants were divided into two classes, those under twelve and those over. The prize winners were: First prize over twelve, J. R. Hodges, Jr.; first prize under twelve, Danielle Underriner; second prize over twelve, Lou Andre Soggin; Effie Louise Wallace won the prize for attendance during the year. A musicale tea, arranged by Mrs. Claassen, was also given, at which time the prize essays were read, in connection with a program of voice, piano, violin and dance numbers.

Mrs. L. L. Marks, soprano; Evelyn Elkin, contralto; Eric Harker, tenor; Howell James, bass; Cuthbert Bullitt, tenor, and Mrs. A. Cutter, soprano, contributed the program for the graduating exercises of the Robert B. Green Hospital. The accompanist was Mrs. Nat Goldsmith.

Rosa V. Dominguez, soprano, advanced pupil of Mary Stuart Edwards, appeared in a pleasing recital, recently, with Mrs. Eugene Staffel, accompanist; assisted by Fred Langsdorf, tenor; Alfredo Garza, Jr., violinist; A. Valle, pianist, and J. Dolores, flutist.

Mary Stuart Edwards, soprano, accompanied by Mrs. Eugene Staffel, presented a group of enjoyable songs when the Woman's Auxiliary of the First Presbyterian Church met in luncheon session.

Lucile Conring, pianist, appeared in graduation recital, at Our Lady of the Lake College. She was assisted by Sunshine Richter, soprano; Anna Marie Gutierrez, harpist; Romana Schiffrers, violinist, and Loretta Bell, pianist.

A group of singers from the Elks' Choir, Clarence Magee, director, gave the program at a meeting of the Conopus Club.

Edith Law presented her piano class in recital. A program of old songs was given at Laurel Heights Methodist Church, recently, by the Festival Choir, David L. Ormesher, director. The soloists were Louise Hillje, Mrs. Dick Ansley and Anna West, sopranos; Francis de Burgos, baritone; Edward McKenzie, bass, and David L. Ormesher, tenor.

The San Antonio Musical Club, Mrs. Lewis Krams Beck, president, entertained with a fine luncheon, in honor of Mary Jordan, wife of Major C. C. Cresson. The orchestra of the Empire Theater, Don Philippini, conductor, played several numbers prior to the luncheon. At its conclusion Mrs. Beck introduced the speakers, who were: Mary Stuart Edwards; Mrs. Paul Malone, wife of the commander of the Second Division, and Mrs. Sterling Price Adams, who presented the honored guest with a kodak. A delightful feature of the occasion was the group of songs given by Mme. Jordan accompanied by Walter Dunham. The luncheon closed with a talk by Mrs. Beck. A telegram was received from Josephine Lucchese, regretting her inability to be present.

Meta Hertwig presented her piano class in recital. Alice Simpson, contralto; Mary James, pianist; and Marion Corbett, pianist, gave musical numbers when ten nurses of the Physicians' and Surgeons' Hospital were graduated.

Florence Coleman presented eleven members of her piano class in recital.

Mrs. Eugene Staffel presented Alfred Summer, pianist, in excellent recital, assisted by Velma Baird, soprano pupil of Mary Stuart Edwards. The young pianist is unusually talented and plays with musical understanding beyond his fifteen years.

The death of Mrs. Lawrence A. Meadows, on June 28, has brought sorrow to the hearts of many. She and her husband have been in the city only seven years, coming here from Kansas City. During that time she was prominently identified with all musical and social events. The past two years, she was general chairman of the musicale teas given by the Tuesday Musical Club; was a member of the board of directors, compiled the program notes when the city had a symphony; a valued member of the Tuesday Musical Club; and was a member of the National Federation of Music Clubs. She was interested in all things for the good of music.

Mrs. Fred Jones, soprano and teacher, left recently for Los Angeles, Cal., where she will spend the summer coaching with masters there.

Mrs. L. L. Marks, soprano and teacher, left recently for Chicago, where she will coach with some of the masters during the summer.

Clara Dugan Madison, teacher, pianist and composer, left recently for Houston, Tex., where she will reside. She will be greatly missed by musical circles here, as she was most active. She will come over one day each week to instruct pupils here. S. W.

## Friedman Making a Schumann Edition

Ignaz Friedman, the distinguished pianist who returns to America for his fourth concert tour next January, is spending the summer at Alt Auzee, Austria, where he is working on a new Schumann edition to be published by Universal, the first volume of which has been completed. Mr. Friedman's editions of Chopin and Liszt are already in wide usage. Mr. Friedman will make his first trip to the Pacific

Coast, where he has ten engagements. He is also booked for three recitals in New York, one in Chicago, and appearances in Buffalo, Reading, Toledo, Iowa City, Ames, Carthage, Wheeling, Oklahoma City, Minneapolis, St. Louis and Kansas City.

## Joseph Bonnet's Activities

Joseph Bonnet, distinguished organist, is enjoying a season of great activity in Paris. Installed in his charming new home, which he recently purchased on the Boulevard Exelmans, Bonnet commissioned the famous builders, Cavaille-Coll, to prepare an organ for him. This is completed and placed in the music room, where he is surrounded by a large class of students including many Americans who have followed him to France. The organ has three manuals, with specifications prepared to meet the needs of a residence organ. The result is admirable. The instrument has a gorgeous tone and the registers are of the quality for which the French organs are famous. Bonnet also uses the organ for his private recitals, in addition to his teaching. In addition, there is a two-manual organ in another salon, and both are propelled by electric motors.

Bonnet's library is one of the most extensive and valuable on the Continent and, with his famous collection of etchings and old prints, have been installed in the music room. The greater part of the Guilman library was bequeathed to him and is included.

His concert tours this past season embrace trips to England, Belgium, Italy, Spain, Scandinavia, and all of France. At St. Eustache, where he officiated each Sunday at the grand organ when in Paris, the special mass devoted to organ music was resumed on Sunday mornings in the early autumn. At this service, as well as at his organ recitals, the famous church is taxed to its capacity by those who are eager to hear his marvelous playing and artistry in the interesting programs so admirably arranged. Bonnet planned to return for an extensive American tour next season, but his engagements abroad will not permit his doing so.

His many friends here regret his decision and hope arrangements can be completed for 1926-27 in America.

## A New Lusk Victor Record Released

A new record by the popular young violinist, Milan Lusk, has been put on the market by the Victor Talking Machine Company. His previous two Victor records proved such good sellers that this most recent offering is the outcome of popular demand. Quoting from the July Victor Supplement: "This beautiful recording is the result of many requests for another record by the skilled violinist, Milan Lusk. He plays his arrangement of the beautiful melody, Rippling Waters, a favorite of the president of Czechoslovakia, first on the mellow G string, then double-stops and in harmonics."

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## OPINIONS OF THE PRESS

## Frederic Dixon

The Sunday Star of Washington, D. C., recently printed the following regarding Frederic Dixon:

Frederic Dixon, who received all his training in this country, showed excellent taste, as well as a patriotic loyalty, in opening his program with the vivid Sonata Eroica by the American composer, Edward MacDowell. It is a work filled with fascinating melodies and is exceedingly descriptive. The big chords of the first movement are remarkably contrasted with the delicate fineness of the elfin music in the second movement. Mr. Dixon's technique is clean cut and has convincing surety. His arpeggios and glissandos are clear and exquisitely done. His softest tones have roundness and his chords are not "banged out." He also plays Chopin in an individual style with the Chopin tone color, but with original interpretation. The two waltzes were particularly enjoyable. He also has a delightful personality.

## Cecile de Horvath

According to the Manhattan Daily Nationalist, Cecile de Horvath brought both tears and laughter to her audience upon the occasion of her recital before the Kansas State Agricultural College. The notice continued as follows:

The playing of Cecile de Horvath received the enthusiastic applause of 1,000 persons who attended the concert. The diminutive artist had perfect control over the huge grand piano, making the difficult numbers that she played sing forth with apparently the greatest ease. The technique of the youthful pianist was flawless, the difficult runs and arpeggios rippling from under her fingers with never a mistake to mar their beauty.

The theme of a composition was never lost, being brought out with clear bell-like and sustained tones throughout.

At the end of Glazunoff's sonata in B flat minor a hush of awed admiration held the audience for a moment and then the applause broke forth in almost deafening volume. Through her sympathetic interpretations of the music, de Horvath brought both tears and laughter to her audience. At the end of Sowerby's Irish Washerwoman, an elaborate variation of the familiar old tune, a burst of delighted laughter greeted her efforts.

## Henri Deering

Henri Deering, American pianist, who has lived abroad for several years and who made such a decided hit on his reappearance here last winter when he played the Rachmaninoff concerto with the State Symphony Orchestra and gave several recitals, recently won fresh success in a London recital, of which the Daily Telegraph said:

That Henri Deering should have had so great a success with his audience at Wigmore Hall last night was no more than the outstanding qualities of his playing deserved. It is true that a good deal that he did was provocative enough, but even when one found oneself in momentary disagreement with him, there was always the force and eloquence of the argument to win over to his way of thinking in the end. We wondered, for instance, whether the cheerful tempo at which the funeral march of Beethoven's A flat sonata was taken would really be justified in the result, and at the end of it were constrained to admit that it was. The fact is, of course, that Mr. Deering is that rare phenomenon, a pianist who has the good sense to refuse to be bound by the conventions, and for that reason his playing last night proved extraordinarily interesting. He possesses, in particular, an unflinching appreciation for the structure and climax of what he plays, a faculty that stood out conspicuously in his strongly-moulded performances of an organ Prelude and Fugue of Bach and in the cumulative effect wrought with so sure a hand in Brahms' "Handel" Variations and Fugue. The dexterity in these last was sufficient testimony to Mr. Deering's technical attainments, while the wealth of color with which they were

invested, left no doubt that it is not only in the broader outlines that this accomplished pianist can carry his audience with him. A touch of exaggeration here and there was a small matter in comparison with the intensely vital and well-controlled character of the playing as a whole.

## Mario Chamlee

Mario Chamlee won the following press tributes following his first appearance of the season at Ravinia Park as Almaviva in The Barber of Seville:

... In that event let us hasten to assure them, on Mr. Chamlee's behalf, that he could have kept his nationality a secret forever, for he looks like Caruso and is without doubt one of the foremost of lyric tenors, an artist of great and deserved distinction, an ornament of the metropolitan stage and a brilliant figure in any company.

His voice is vibrant, large enough to surmount a far greater ensemble than the charming Rossini score ever musters, with style, facility, musician's grace, routine and personality to commend him.—Chicago Herald and Examiner.

Mario Chamlee was the returned wanderer, American tenor, who, unless all signs go wrong, is due to be an exceedingly well known one. The improvement that he has made in a few short seasons is beyond belief. He always had a good voice and always showed a lot of promise, but in the interval his singing has taken on a degree of finish that shows that the promise is about to make good. Any one who can sing the part of Almaviva at all has gone beneath the surface of singing, and he did it uncommonly well.—Chicago Tribune.

Mario Chamlee, whose Cavaradossi in Tosca, for instance, displays the power and glow of the more dramatic element of his voice, gave us a genuine surprise by exhibiting all the more exquisite details of purely lyric singing.

His Almaviva was a veritable lesson of bel canto. We rejoiced in the clarity and fineness of his phrasing—we fully appreciated all the subtle touches with which he shaded the vocal score, all the finely-spun pianissimo, the play of tonal color, as we applauded his clever acting.

The first act was really a joy—with two such

excellent singing actors to divert us.—Chicago American.

## Edwin Hughes

The second New York recital of Edwin Hughes in Aeolian Hall, on March 22, was one of the outstanding pianistic events of last season. The well known American pianist aroused his audience to such a pitch of enthusiasm that even after nine encores had been played they refused to be satisfied and lingered in the hall applauding until finally the lights had to be extinguished. The press opinions were unanimously favorable:

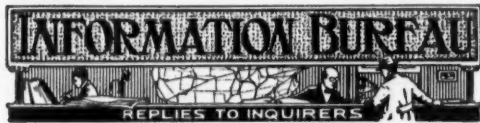
Edwin Hughes in his second recital of the season at Aeolian Hall, gave a program of three composers, Grieg, Schumann and Chopin, among whom the first named was represented by lyric pieces rarely brought forward of late years. Two, entitled Gade and Gangar preceded the Ballade in the Form of Variations on a Norwegian Theme, still of fresh native flavor. The audience's keen enjoyment of the Schumann Sonata in F sharp minor brought as encore Cowell's Tides of Manzanar, which in turn was redemanded. Hughes' clear, concise style made much of two Chopin mazurkas and the A flat Polonaise that were grouped last with the Revolutionary Etude.—Times.

Vigor, expression and technical skill marked the well-attended performance.—Herald Tribune.

Edwin Hughes, well-known as a scholarly and interesting pianist, gave a recital of music by Grieg, Schumann and Chopin. The Schumann Sonata in F sharp minor was given a particularly sympathetic performance.—Evening World.

Two pieces seldom heard were Grieg's Gade and Gangar. They were both much liked and the second had to be repeated. Hughes played with much skill and was warmly applauded by a large audience.—Sun.

Hughes is a pianist of distinction. He displayed all those qualities which are the sustaining virtues of every worth-while pianist.—Brooklyn Eagle.



Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered seriatim.

## JOHN BULL

"If you will be kind enough to tell me whether there was ever a real person named John Bull, I will thank you. Someone has stated that not only was there a man of that name, but also that

he was a musician. It has always seemed to me a made up descriptive name for the Englishman or the English nation, and I have not found that there ever existed anyone by such a name."

It is quite true there was a real person named John Bull. He was a famous organist and contrapuntal composer who was born in Somersetshire, England, in 1561, and died at Antwerp in 1628. He was a man of note, a pupil of William Byrd in the Chapel Royal; also organist of Hereford Cathedral. Later he was Master of the Children, a Mus. Bac., and Mus. Doc., Oxon. On Queen Elizabeth's recommendation he was appointed professor of music at Gresham College, from which he resigned upon his marriage in 1607. Some years later he was organist of the Cathedral of Notre Dame at Antwerp. Two hundred compositions are attributed to him.

## WHO'S WHO?

"I have been trying to obtain a dictionary of musicians that would give me some information about the younger members of the musical world who have already made careers. So far I have not found any book. Of course the MUSICAL COURIER gives more or less data about musicians appearing publicly, for which we are very grateful; in fact we depend upon your paper to keep

us posted. But a book of reference would be very useful. It was amazing to read in one of the dictionaries that a certain composer, who died ten or twelve years ago, now lived at his former residence."

There have been many inquiries for an up-to-date dictionary, and possibly someone may consider the question of making a new book. But getting all the material together is an expensive process, and there is an enormous amount of work connected with such a publication. You know that encyclopedias soon get out of date, and have to have new volumes added. Of course a student in any subject wants reference books at hand. In New York City the Public Library has an excellent up-to-date musical reference department, of which Julius Mattfeld is the head, but small towns cannot usually afford to have information up-to-date. The Information Bureau will be glad to supply all possible details in reference to musicians, old and new.

## Morgana Vacationing in Buffalo

Nina Morgana is on her vacation, spending it in her native city, Buffalo, N. Y.

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Clausen, Julia.....Los Angeles, Cal.  
Clough, Suzanne.....Berlin, Germany  
Cobb, Mildred.....Winthrop, Mass.  
Connell, Horatio.....Chautauqua, N. Y.  
Cornell, A. Y.....Nanticoke, Conn.  
Cortez, Leonora.....Nice, France  
Cottlow, Augusta.....Charlottesville, P. E. I.  
Craft, Marcella.....Europe  
Crooks, Richard.....Europe  
Croston, Lillian.....Europe  
Westchester Biltmore Club, N. Y.  
Cumming, Marie DeKyster.....Westerly, R. I.

**D**  
Dale, Esther.....Cummington, Mass.  
D'Alvarez, Marguerite.....Europe  
D'Angelo, Louis.....Ravina, Ill.  
Danise, Giuseppe.....Ravina, Ill.  
Dann, Hollis.....Chautauqua, N. Y.  
D'Archebaud, Robert.....Switzerland  
D'Arle, Yvonne.....St. Louis, Mo.  
David, Annie Louise.....San Francisco, Cal.  
De Cienaros, Eleanor.....Milan, Italy  
De Hidalgo, Elvira.....Ravina, Ill.  
Delamarter, Eric.....Ravina, Ill.  
Dickinson, Clarence.....Europe  
Cornwall-on-Hudson, N. Y.  
Didur, Adamo.....Buenos Aires, S. A.  
Dilling, Mildred.....Europe  
Dillon, Enrica Clay.....Harrison, Me.  
Dimity, Marie.....Raymond, Me.  
Dittler, Herbert.....Old Lyme, Conn.  
Divine, Grace.....Virginia Beach, Va.  
Dixon, L.....Boothbay, Me.  
Dormont, Maria.....Europe  
Drake, Glenn.....St. Joseph, Mich.

**E**  
Easton, Florence.....Europe  
Ellerman, Amy.....Yankton, S. D.  
Enesco, Georges.....Sinaia, Rumania  
Ernst, Gitta.....St. Louis, France  
Erhardt, William.....Italy  
Etchells, Gerald.....Raymond, Me.

**F**  
Farnam, Lynnwood.....Glendale, Cal.  
Farner, Bertha.....Chicago, Ill.  
Ferrabini, Ester.....Italy  
Fiedler, Arthur.....Europe  
Fischer, Adelaide.....Jackman, Me.  
Figue, Carl and Katherine Noack.....Europe  
Flesch, Carl.....Waterford, Conn.  
Flonazy Quartet.....Berlin, Germany  
Flossley Quartet.....Lutry, Switzerland  
Foster, Fay.....Lavellette, N. J.  
Fox, Felix.....Boothbay Harbor, Me.  
Frank, Ethel.....Europe  
Freed, Isadore.....High Point, N. J.  
Friedberg, Carl.....Baden-Baden, Germany

**G**  
Gabrilovitch, Ossip.....Seal Harbor, Me.  
Gage, Fraser.....New Canaan, Conn.  
Gardner, Samuel.....San Francisco, Cal.  
Garrigue, Esperanza.....Europe  
Geldhard, Heinrich.....Norfolk, Mass.  
Geon, Marcella.....Chautauqua, N. Y.  
Giannini, Dusolina.....Europe  
Godillot, Alice.....Europe

Good, Ella.....Lake Mahopac, N. Y.  
Greene, Walter.....Fayette, Me.  
Griffith, Yeatman.....Portland, Ore.  
Grow, Ethel.....Southampton, L. I., N. Y.  
Gustafson, Lillian.....Jamestown, N. Y.  
Gustafson, William.....Mattapan, Mass.  
Gunster, Frederick.....Birmingham, Ala.

**H**  
Hackett, Charles.....Long Island, N. Y.  
Hadley, Henry.....West Chop, Mass.  
Hamilton, Mme. Lee.....Union City, Tenn.  
Hamilton, Rosa.....Wellsboro, Pa.  
Hammatt, Samuel.....Danbury, Conn.  
Hartmann, Arthur.....Houghton, N. Y.  
Hartzer, Richard.....Berlin, Germany  
Harris, Tomford.....Glen Gardner, N. J.  
Harrison, Theodore.....Garrett Bay, Wis.  
Harker, W. F.....Raymond, Me.  
Haskel, Clara.....Switzerland  
Hasselmans, Louis.....Ravina, Ill.  
Havens, Raymond.....Europe  
Hayden, Ethyl.....Washington, Pa.  
Heifetz, Jascha.....Naragansett Pier, R. I.  
Hempel, Frieda.....Europe  
Henry, Harold.....Bennington, Vt.  
Hertz, Alfred.....Europe  
Herzog, Sigmund.....Lake Placid, N. Y.  
Hess, Myra.....England  
Hilder, Trio.....Lakewood, N. J.  
Hill, Jessie Fenne.....Paris, France  
Hoffmann, Jacques.....Ashland, N. H.  
Hopkins, Josef.....Switzerland  
Hopkins, Frieda.....Europe  
Hopkins, Louis.....Ogunquit, Me.  
Howell, Dickey.....Rock Hill, S. C.  
Hubbard, Arthur J.....Los Angeles, Cal.  
Hubbard, Louise.....Europe  
Hubbard, Vincent V.....Europe  
Huber, Daniel, Jr.....Lake Placid, N. Y.  
Hughes, Edwin.....Peterborough, N. H.  
Huhn, Bruno.....Lake Placid, N. Y.  
Hulsman, Trio.....Southampton, L. I.  
Huss, Henry Holden.....Diamond Point, N. Y.  
Hutcheson, Ernest.....Chautauqua, N. Y.

**I**  
Imandt, Robert.....Europe  
**J**  
Jacchia, Agide.....Italy  
Jerizta, Maria.....Europe  
Johnson, Edward.....Florence, Italy  
Johnson, Reber.....Chautauqua, N. Y.  
Jollif, Norman.....Canada  
Jonas, Alberto.....Nice, France  
Jones, W. Bridge.....Gilsun, N. H.  
Josten, Werner.....Nantucket, Mass.  
Jou-Jerville, Jacques.....Seattle, Wash.

**K**  
Kelly, Mr. and Mrs. Thomas J.....London, Eng.  
Kishchich, Basile.....Europe  
Kiddle, B. Alina.....Spring Valley, N. Y.  
Kippin, Alexander.....Europe  
Korb, B. Alina.....Europe  
Kortschak, Hugo.....Pittsfield, Mass.  
Koussevitzky, Serge.....Europe  
Kraft, Arthur.....Arcadia, Mich.  
Kraft, Theodore.....Hazelhurst, Wisc.  
Kriens, Christian.....Chesterown, N. Y.  
Kuhnle, Laura DeWalt.....Monmouth, Me.

**L**  
Lambert, Alexander.....Avon-by-the-Sea, N. J.  
Land, Harold.....Ocean Grove, N. J.  
Landowska, Wanda.....France  
La Prade, Ernest.....Chautauqua, N. Y.  
Laubenthal, Rudolf.....Italy  
Lazari, Virgilio.....Ravina, Ill.  
Lee, Claudine.....Europe  
Leland, Jane.....Nantucket, Mass.  
Lent, Sylvia.....Block Island, R. I.  
Lenska, Augusta.....Europe  
Leo, Geraldine.....Europe  
Leonard, Florence.....Nequaque, Me.  
Leopold, Ralph.....Cleveland, Ohio  
Levenson, Boris.....Brighton Beach, N. Y.  
Lieling, George.....Atlantic City, N. J.  
Liebman, Jennie S.....Wilmington, Dela.  
Longy, Georges.....Somme, France  
Lottelield, Laura.....Newcastle, Me.  
Ljungkvist, Samuel.....Green Mountains, Vt.  
Lund, Charlotte.....East Hampton, L. I.  
Luyster, Wilbur A.....E. Brookfield, Mass.  
Lynan, Howard.....Chautauqua, N. Y.

**M**  
Macmillen, Francis.....Paris, France  
Mater, Guy.....Fall River, Mass.  
Margulies, Adele.....Europe  
Mario, Queena.....Europe  
Martinelli, Giovanni.....Ravina, Ill.  
Matzenauer, Margaret.....Europe  
McAfee, Marion Alice.....Evanston, Ill.  
McCarthy, Kathryn.....Lake Placid, N. Y.  
McKinney, Howard D.....Europe  
Meremblum, Peter.....Seattle, Wash.  
Mero, Yolanda.....Europe  
Meyer, Marjorie.....Lake George, N. Y.  
Miller, Frederic.....Roselle, N. J.  
Miller, Marie.....Europe  
Milligan, H. V.....Becket, Mass.  
Mittell, Philipp.....Provincetown, Mass.  
Mooze, Earle V.....Europe  
Moranzoni, Roberto.....Europe  
Mott, Alice Garrigue.....Europe  
Mount, Mary Miller.....Europe  
Munchoff, Mary.....Glendale, Cal.  
Munz, Mieczyslaw.....Krakow, Poland  
Murphy, Lambert.....Munsonville, N. H.  
Muzio.....Buenos Aires, S. A.

**N**  
Nash, Frances.....Europe  
Nearing, Homer.....Europe  
Ney, Ely.....Europe  
Noble, T. Tertius.....Rockport, Mass.  
Norfleet Trio.....Sulphur Springs, Ark.  
Northrup, Margaret.....Washington, Pa.  
Novaes, Guiomar.....Europe

**O**  
Openshaw, John.....London, Eng.  
Ornstein, Leo.....North Conway, N. H.  
Oskentott.....Europe

**P**  
Papi, Gennaro.....Ravina, Ill.  
Pelletier, Wilfred.....Ravina, Ill.  
Percy, Richard T.....Bailey Island, Me.  
Perutz, Robert.....Europe  
Peterson, May.....Europe  
Pochon, Alfred.....Switzerland  
Ponselle, Rosa.....Lake Placid, N. Y.  
Porter, Hugh.....Chautauqua, N. Y.  
Potter, Marguerite.....S. New Berlin, N. Y.  
Potter, Mary.....Raymond, Me.  
Press, Michael.....Germany

**R**  
Raisa, Rosa.....Highland Park, Ill.  
Raymond, George Perkins.....Paris, France  
Regneas, Josep.....Raymond, Me.  
Reynolds, Helen B.....Dublin, N. H.  
Reddick, William.....Bay View, Mich.  
Reimers, Paul.....Paris, France  
Roberts, Elizabeth.....Bar Harbor, Me.  
Reuter, Rudolph.....Estes Park, Colo.  
Riegger, Wallingford.....Southbridge, Mass.  
Riesberg, F. W.....Norwich, N. Y.  
Rimini, Giacomo.....Highland Park, Ill.  
Risman, Julius.....Crawford Notch, N. Y.  
Roberts, Emma.....Europe  
Roeder, Carl M.....Thetford, Vt.  
Rogers, Francis.....Shinnecock Hills  
Roma, Lisa.....Paris, France  
Roselle, Anne.....Europe  
Rosenthal, Moriz.....Vienna, Austria  
Rosenfeld, Emily.....Stamford, Conn.  
Rothier, Leon.....Ravina, Ill.  
Rumschisky, Dr.....Ridgely, Conn.  
Ryburn, Cornelius.....Tannersville, N. Y.

**S**  
Saeiger, Oscar.....South America  
Salzedo, Carlos.....Seal Harbor, Me.  
Samoroff, Olga.....Seal Harbor, Me.  
Scalero, Rosario.....Busson, Italy  
Schafer, E. A.....Europe  
Schipa, Tito.....Highland Park, Ill.  
Schneider, Germaine.....Lake of Garda, Italy  
Schoen-Rene, Mme.....Europe  
Schrofeld, Edgar.....St. Louis, Mo.  
Scott, John Prindle.....McDonough, N. Y.  
Schmitz, E. Robert.....Boulder, Colo.  
Schwartz, Jacob.....Norfolk, Va.  
Sciarretti, Alberto.....Italy  
Seagle, Oscar.....Schroon Lake, N. Y.  
Serano, Carlos.....Spain  
Semblich, Marcelia.....Lake George, N. Y.  
Servitzky, Fabien.....Warsaw, Poland  
Shattuck, Arthur.....Europe  
Shirley, Paul.....Dark Harbor, Me.  
Simmons, Louis.....Europe  
Simonds, Bruce.....England  
Simpson, Alice.....East Norwalk, Conn.  
Sittig, Trio.....Stroudsburg, Pa.  
Smith, Ednah Cook.....Ocean City, N. J.  
Smith, Ethelynde.....Alton Bay, N. H.  
Solomon, Lulu Hatfield.....Europe  
Spadoni, Giacomo.....Ravina, Ill.  
Spencer, Ellen.....Wequetonsing, Mich.  
Spiering, Theodore.....Europe  
Springer, Herman.....Estes Park, Colo.  
Spry, Walter.....Montevideo, Ala.  
Stant, Lina.....Milan, Italy  
Stanley, Helen.....Twin Lakes, Conn.  
Stewart, Oliver.....Harrison, Me.  
Stoddard, Jennie M.....Mount St. Joseph, O.  
Stoebel, Emmaran.....Pittsfield, Mass.  
Stoessel, Albert.....Chautauqua, N. Y.  
Stonestreet, Lloyd.....Lake Senape, N. H.  
Sundelius, Marie.....Ravina, Ill.  
Sveenski, Louis.....Blue Hill, Me.  
Swain, Mary Shaw.....Nova Scotia  
Swain, Edwin.....Southampton, L. I.  
Swift, Gladys.....Europe  
Swifouth, Jerome.....Harrison, Me.

**T**  
Tamme, Mr. and Mrs. Charles.....Paris, France  
Tas, Helen Teschner.....Europe  
Telva, Marion.....St. Louis, Mo.  
Thomas, Edna.....Australia  
Tillotson, Frederic.....Europe  
Todd, Marie L.....Albany, N. Y.  
Tokatyan, Armand.....Ravina, Ill.  
Trabise, Toi.....Europe  
Trevisan, Vittorio.....Ravina, Ill.  
Trette, Everette E.....Greenville, Me.  
Turner, H. Godfrey.....Whitefield, N. H.

**V**  
Van der Veer, Nevada.....Lake George, N. Y.  
Varady, Roszi.....Naragansett Pier, R. I.  
Vinello-Johnson, Mme.....Swampscott, Mass.  
Visanska, Daniel.....Old Forge, N. Y.  
Voedich, Alma.....Europe  
Vogel, Arnold.....Hollywood, Cal.  
Von Klenner, Baroness.....Pt. Chautauqua, N. Y.

**W**  
Warren, Olga and Frederic.....Madison, N. H.  
Weber, Henry G.....Europe  
Wedge, George.....N. Brookline, Mass.  
Wells, Clarence.....Northampton, Mass.  
Wells, Phradie.....Colorado  
Westervelt, Louise St. John.....Europe  
Werrenrath, Reinald.....Adirondacks  
Whitehill, Clarence.....Scotland  
Whittington, Dorsey.....Europe  
Whear Cliff Manor, N. Y.

**Y**  
Whytock, Antoinette Hall.....Westerly, R. I.  
Wolverton, Helen.....Wellsville, N. Y.  
Wood, Louisa Burt.....Eggenoggin, Me.

**Z**  
Yost, Gaylord.....Fayette, O.  
Zan, Nikola.....Portland, Ore.

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## BEGINNING SUNDAY

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BEGINNING SUNDAY

TOM MIX

in "THE LUCKY HORSESHOE"

A Fox Picture

BEN BERNIE AND HIS ORCHESTRA

RIVOLI THEATRE, BROADWAY at 49th St.

SECOND BIG WEEK

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RIESENFELD'S PRESENTATION

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# CHARLIE CHAPLIN in "THE GOLD RUSH"

incongruous conclusion. The always interesting Capitol Magazine and the organ solos completed the program.

## THE RIVOLI

Ben Bernie and His Orchestra in Spain headed the Rivoli bill last week, with several selections characteristic of that country. As usual, Bernie and his men covered themselves with glory and were recipients of much applause. Marcheta, Victor Schertzinger's popular number, was rendered by Virginia Johnson, soprano, and Tandy MacKenzie, tenor, assisted by Kapa Davidoff, guitarist, and Albarado, mandolinist. Mr. MacKenzie has a delightful voice and he sang with appealing sentiment. Miss Johnson also gave evidence of excellent tone quality and able interpretation. The Dance of the Senoritas was another praiseworthy offering, including Maria, Fedora, Elza, Paula and Janet. A tango, danced by DeLima and Marita, brought forth a marked demonstration. The grand finale, My Spanish Rose, in which Ben Bernie and the ensemble participated, proved a fitting climax to the presentation. The feature picture was entitled The Trouble With Wives, introducing Florence Vidor and Tom Moore. It proved very entertaining. An Our Gang comedy and the Rivoli Pictorial closed the program.

## THE STRAND

The Strand program of last week was very brief on account of the unusual length of the feature picture, Griffith's Sally of the Sawdust, adapted from Madge Kennedy's legitimate success of last year. In this Carol Dempster has the co-operation of one of the original cast, W. C. Fields, whose antics are quite as amusing on the screen as on the stage. It is an excellent production, typically Griffith. The introductory prologue, which merges into the picture in a whirlwind climax, had the assistance of White and Manning, character dancers, and Monty and Carvel, midget acrobats, as well as the Mark Strand Ensemble. This, and the usual Topical Review and organ solo, comprised the program.

## Caruso Fellowship Holder Goes Abroad

Mildred Caroline Seeba, soprano, winner of the first scholarship to be awarded by the Caruso Memorial Foundation, sailed August 8 on the Italian liner, Colombo, to spend a year in study and operatic singing in Italy.

MUSICAL COMEDY, DRAMA AND  
MOTION PICTURES

## THE RIALTO

The same young collegiate orchestra, under the unit of Riesenfeld's Classical Jazz, provided the major portion of the musical program at the Rialto last week. Frank Cornwall's delightful tenor was heard to advantage in Fred E. Ahlert's song, In Shadowland, interpreted by a group of four splendidly trained dancers: Marley, Alma, Marguerite and Frances. The collegiate participated in a number called A Sailor's Sweetheart, sung by Gus Guderian and danced by Jim Moynahan, which proved most amusing. The overture, under the alternate batons of Hugo Riesenfeld and Willy Stahl, was Rossini's Semiramide, and the leader had to call upon his men to rise with him to share in the applause. A trombone solo rendered by Boyce H. Cullen—the always popular Macushla—met with equal approval. The feature picture, Wild, Wild Susan, with Bebe Daniels and Rod La Rocque, was a laugh provoking comedy with several original touches. One of the most interesting features of the program, however, was a short film, The Modern Wizard, "yesterdays and tomorrows of the movies," wherein old flashes of the first motion pictures

were included. The Rialto Magazine and a Felix the Cat cartoon concluded the performance.

## THE CAPITOL

A fine musical program surrounded the feature picture at the Capitol last week. The Capitol Grand Orchestra, David Mendoza conducting, played the Maritana overture, by Wallace, with spirit and rhythmic energy. The Capitol Male Quartet drew considerable applause for its fine singing of several numbers, with a Bruce "overture" scenic. A group of divertissements included an amusing dance of the Little Toy Soldiers, by Mlle. Gambarelli and the Capitol Ballet Corps; a pleasing duet based on Fritz Kreisler's Caprice Viennois, sung by Gladys Rice and Marjorie Harcum, with an effective setting; Maria Yurieva and Veseloff Svoboda, premiere dancers from the Moscow and St. Petersburg Imperial Ballets, in a lovely Chopin waltz. A brass sextet composed of members of the Capitol Orchestra rendered the sextet from Lucia with precision and drew much applause. The finale of the second act of La Forza del Destino was admirably sung by Hazel Simonson, Salvatore Solte and an ensemble of twenty-five.

The feature picture was The Unholy Three, starring Lon Chaney, and preceded by a prologue effectively presented by Sebastian Droste. The picture was well acted and offered some rather novel and interesting situations, which, however, might have been followed up to a less hasty and

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## BOSTON NOTES

AARON RICHMOND'S ARTISTS ANNOUNCED

BOSTON.—The managerial offices of Concert Direction Aaron Richmond are to be especially active the coming fall and winter in the handling of Boston recitals, which constitute an important part of Mr. Richmond's work. Some of the recitals booked before Christmas are: October 17, Beryl Rubinstein, pianist; 20, Clifton Wood, baritone; 22, Margaret Matzenauer, contralto; 27, Marie Antoinette Comeau, soprano; 28, Julius Risman, violinist; 29, John Corigliano, violinist; 31, Marion Kingsbury, soprano; November 5, Cecilia Hansen, violinist; 10, Denoe Leedy, pianist; 14, Balakovic, violinist; 24, Joseph Lautner, tenor; December 1, George Smith, pianist; 3, Reinald Werrenrath, baritone; 5, Gertrude Tingley, contralto; 9, Fox-Burgin-Bedetti Trio; 17, Josef Hofmann, pianist.

## HEIR TO MIQUELLES

A belated announcement has been received to the effect that Claude Hector Miquelle was a welcome arrival on July 4 at the home of George and Renee Longy Miquelle. This event, happening on the Nation's birthday, should contribute materially to a Franco-American entente.

HAVENS AND TILLOTSON PLAY AT QUEEN'S HALL, LONDON.  
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last spring, appeared on the final program of Mr. Matthay's summer festival, July 21, at Queen's Hall. Mr. Havens was heard in four studies of Chopin, while Mr. Tillotson played Medtner's Tragedy Fragment, op. 9. The selection of these rising pianists for the fifth and last recital of the Festival was a significant tribute to their art.

## SUMMER INSTRUCTION AT N. E. CONSERVATORY

While the academic year ended with the exercises of commencement day, teaching at the N. E. Conservatory is continuous throughout the summer. Alumni who are teaching or otherwise occupied except in the vacation season frequently take advantage of the opportunity for a few weeks' special work at the Conservatory. Students from other institutions come to Boston to combine musical study with recreation and sight seeing. The immediate community furnishes a considerable body of pupils at all seasons of the year. The U. S. Veterans' Bureau students are expected to keep on with their work until it is finished.

Of the Conservatory faculty the following are registered as available for teaching all or part of the summer: piano-forte—Charles Dennée, Julius Chaloff, Floyd B. Dean, Alfred DeVoto, Kurt Fischer, Douglas P. Kenney, Edwin Klahre, Stuart Mason, Eustace B. Rice, Frank Watson; voice—Charles Bennett, Clarence B. Shirley, Sullivan A. Sargent; violin—Minot A. Beale, Roland Reasoner; public school music and orchestra conducting, Francis M. Findley; solfeggio—Alice M. Whitehouse; harmony—Arthur M. Curry, Warren Storey Smith, Stuart Mason; brass instruments—Stanislao Gallo. Special instruction in the organ is being given during the summer by Francis W. Snow, organist of Trinity Church, Boston. J. C.

## SAILINGS

## The Kellys

Mr. and Mrs. Thomas James Kelly, of Cincinnati, sailed on the S. S. Minnetonka from New York on August 1. The Kellys will remain in Europe until the first part of September, coming back in time for the entrance examinations of pupils at the Cincinnati Conservatory, where both Mr. and Mrs. Kelly are among the most popular members of the faculty and where both specialize in voice building and interpretation of songs, and prepare students for opera, concerts and oratorios.

## Ethel Leginska

Fresh from her triumph conducting the augmented Orchestra at the Hollywood Bowl, Hollywood, Cal., on August 4, Ethel Leginska left for New York the next day and sailed for England on the S. S. Mauretania on August 12 to resume important musical activities in London before returning to this country again the middle of October to start a comprehensively booked concert tour from coast to coast.

## Claude Warford

Claude Warford sailed for Europe recently on the Mauretania. He will spend his vacation in France, Germany, and England, returning to New York to begin his season about September 15.

At Fontainebleau he plans to observe the work that is being done at the Conservatoire American, where three of his pupils are taking summer courses.



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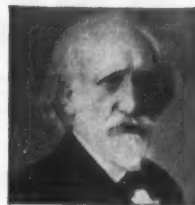
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## ACROSS THE COUNTRY

**Asheville, N. C.**—Asheville is to be headquarters for a summer unit of the American National Theater, according to announcements made in this city by the director general, John Webster Harkrider, of New York and Asheville. Mr. Harkrider will be remembered in connection with his successful staging of *Pan in America*, the lyric dance drama, presented here during the biennial convention of the National Federation of Music Clubs in 1923.

Carolina de Fabritis, distinguished singer, was soloist at a recent musicale at Ardmore Hall, the home of Mrs. O. C. Hamilton.

To the de Fabritis summer studios here have come many pupils this season.

Frederick H. Haywood, teacher of singing, has arrived from his New York studios to conduct his annual master-class here.

William Self, winner of a New England Conservatory scholarship in organ, has been combining a short vacation at his home near Asheville with a series of concerts in ad-

acent towns. Mr. Self has accepted the position of organist in Christ Church, Cambridge, Mass., for the coming winter.

**Boston, Mass.** (See letter on another page.)

**Chicago, Ill.** (See letter on another page.)

**Cincinnati, Ohio.** (See letter on another page.)

**Greeley, Colo.**—A brilliant concert occurred here when Edouard Deru, violinist to the King and Queen of Belgium, gave a recital before a large audience. Mr. Deru is conducting a ten weeks masterclass in Denver and this concert was arranged by J. De Forest Clive, director of the Greeley Conservatory of Music. Mr. Deru proved an artist of distinction, and his program served to display a tone of beauty, brilliant technic and masterly phrasing. The enthusiasm was so great that numerous encores had to be added. J. T.

**Kirkville, Mo.**—On July 31, the State Teachers College presented its nineteenth opera. This summer's selection was *Maritana* and was produced with a chorus of 110. R. E. Valentine is director.

**Rochester, N. Y.** (See letter on another page.)

**San Antonio, Tex.** (See letter on another page.)

**Seattle, Wash.** (See Music on the Pacific Slope.)

## Downers Grove Steps Forward Musically

The recent performance of Elgar's *King Olaf* by the West Suburban Society of Downers Grove, Ill., served as a fitting climax to the work accomplished by this body since its organization about three years ago. It has constantly grown in size and merit and has reached a membership of more than seventy-five under the inspiring directorship of Thomas A. Pape, a resident, and whose directorship of the Marshall Field & Co. Choral Society of Chicago has given him wide distinction among conductors.

Each member enjoys the privilege of contributing a fee of 25 cents a week, which goes to a fund enabling the engaging of soloists for the concerts given during the season, and no other suburb of like population can boast of such an achievement musically. After witnessing the work of the West Suburbans and the outpouring of the masses of people from the surrounding communities to the extent of much more than filling the largest auditorium in the village, it may be summed up that a musical awakening has arrived which has infected all of the adjacent villages for miles around with a desire to have a choral club or musical society.

In recognition of the work accomplished by this director, which he speaks of as "God's work," the citizens have taken steps toward the financial support of this choral body and thereby assure its permanency. It is believed that Mr. Pape would gladly co-operate in advancing the organization of choral clubs or singing societies wherever there may be found a sincere disposition in that direction, especially as Mr. Pape has already so ably demonstrated his great desire to spread the love for music everywhere.

## Trio Classique Off to Maine

The Trio Classique, organized by Celia Schiller, has left New York and gone to Maine for the summer, where they will rehearse for the coming season's work. The trio has many dates already booked.

## SUMMER NOTES

## GRAND OPERA SOCIETY IN THERAPEUTIC WORK.

The Grand Opera Society of New York, Zilpha Barnes Wood, director, gave opportunity to Miss Ilse to appear before the Tuberculosis Hospital patients, and it is said that all who heard her felt wonderfully revived; patients who are sensitive to music respond to a wonderful degree.

## SISTERS GATTO GIVE RECITAL IN WESTERLY.

Emma A. Dambmann's pupils, the sisters Louise and Dolores Gatto, of Bedford Village, N. Y., gave a solo and duo vocal recital recently at Westerly, R. I., with Bessie M. Cross, piano soloist and accompanist. The gifted young singers pleased everyone highly, adding encores and repeating Ball's duet, *Awake, Dearest*. Voices of excellent quality, with distinct enunciation, unite in the sisters. American composers represented numbered twelve, among them Manzuca, Fay Foster, Speaks, Gartlan, MacDowell and Braine. Mme. Dambmann plans to repeat this program in Watch Hill, Weekapaug and elsewhere.

The Gatto sisters, and Mme. Dambmann's sister, Mrs. Steins of Baltimore, have been her guests in her bungalow at Shelter Harbor (Musiconomy), R. I.

## SAMMOND'S CHORUSES ARE ACTIVE.

After the recital of the Brooklyn Morning Choral, directed by Mr. Sammond and broadcasted from WJY, New York City, the Herald Tribune said: "As long as WJY must book large choruses, we suggest that they book more female organizations. The Morning Choral concert offered indisputable proof that women's voices are produced with far more accuracy than are male choruses."

This recital also brought a letter from Walter Damrosch, commenting on their lovely quality of tone, and inviting the Morning Choral to participate in two Wagnerian concerts next season. Other recent choral activities consisted of the giving of *The Creation*, at the Middle Collegiate Church; also with the Elizabeth, N. J., Oratorio Society, with Dicie Howell, Frederic Baer and F. H. Gummick as soloists. May 27 the Spring Lake Choral Society gave a miscellaneous concert with Frederic Baer as assisting soloist, and June 9 the Sammond Church Choral gave a concert at Seaman's Institute.

During July (and continuing during August) Mr. Sammond directed the music and presided at the organ in the First Methodist Episcopal Church of Asbury Park, where Mrs. Bruce S. Keator, vice-president of the National Association of Organists, is the organist and director; she is touring Europe this summer. He has presented special musical services.

## CARLOWE MIXED QUARTET BROADCASTS.

The Carlowe Mixed Quartet broadcasted an interesting program from WEAJ on July 17.

## Cherniavsky Trio in Marion, Ohio

Prior to its first New York recital of the season, the Cherniavsky Trio will play in Marion, O., on December 2 and in Erie, Pa., on December 3.

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